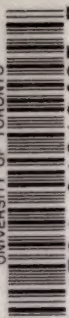
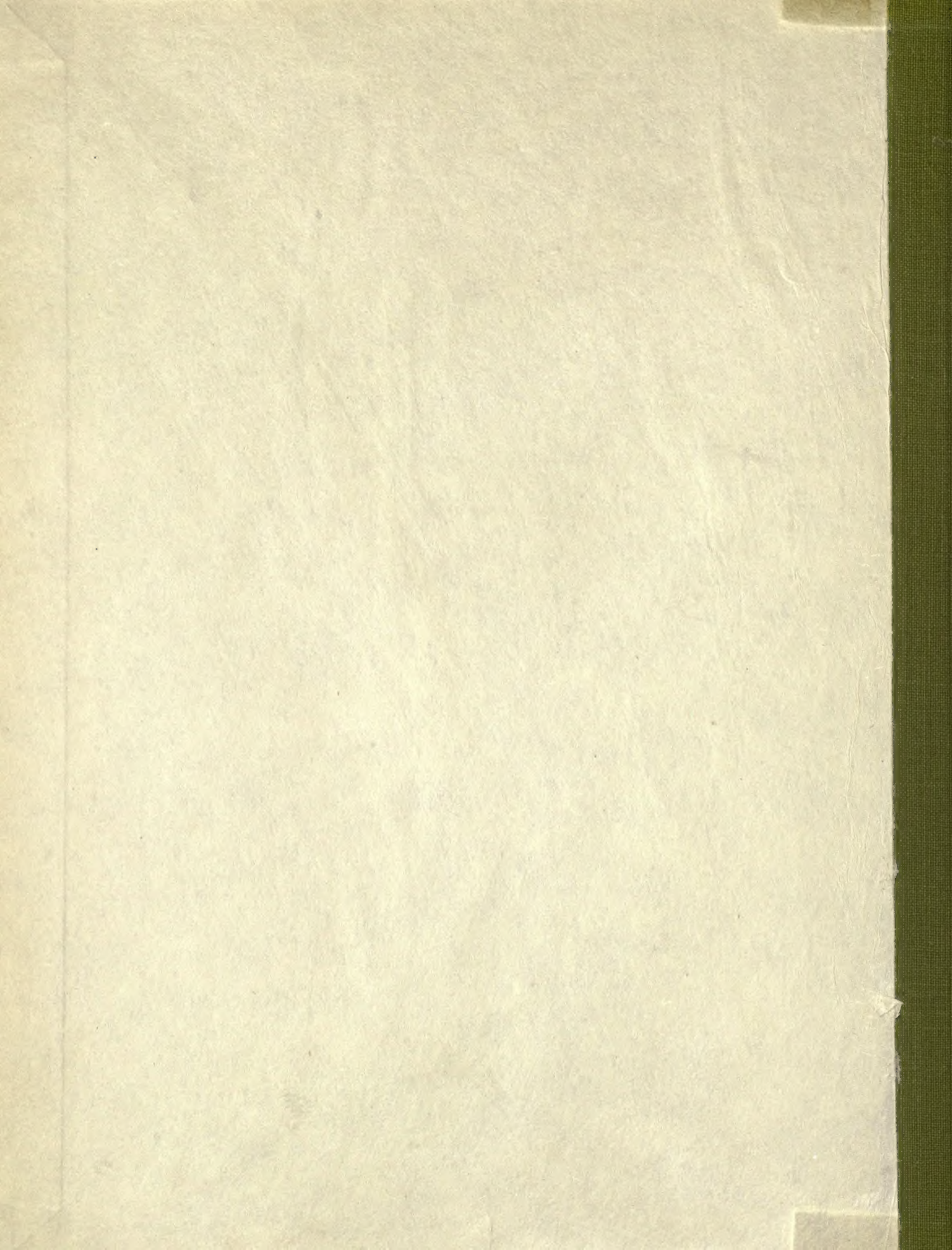



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CATALOGUE
OF THE ART
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(VOL. II.)

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CATALOGUE
OF THE
ANTIQUITIES
(GREEK, ETRUSCAN AND ROMAN)
IN THE
COLLECTION OF THE LATE
WYNDHAM FRANCIS COOK, ESQRE.



BY
CÉCIL H. SMITH
AND
C. AMY HUTTON.

LONDON, 1908.

(PRINTED FOR PRIVATE CIRCULATION.)

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PREFACE.

THE antiquities here described mostly formed part of the famous collection of works of art brought together by Sir Francis Cook, and formerly deposited at Doughty House, Richmond, in Surrey. They were there seen by Michaelis in the years 1873 and 1877, and subsequently by other scholars: and the result of the notes made on these occasions was published in 1882 in Michaelis' *Ancient Marbles in Great Britain*, pp. 619 foll.: the author therein describes fully a selection of the bronzes, but merely refers to the gems as "an important collection."

At the death of Sir Francis, the bronzes and gems, together with the works of art described in Vol. I. of this Catalogue, passed into the hands of his second son, Mr. Wyndham F. Cook, who adapted for their reception a handsome room at the back of his house in London, No. 8, Cadogan Square. Here, during the last years before his lamented death in 1905, it was Mr. Cook's especial delight to spend much of his rare leisure in devising a worthy arrangement of the collections, and in showing them to friends and visitors. With a generosity which is not too common among owners of works of art, he was at all times ready to do the honours of the collections for the benefit of those who might share the deep interest which he himself felt in the treasures he possessed. In order to render them available to a yet wider circle, it was his cherished wish to have a complete scientific catalogue compiled. The first volume, consisting of the

objects of the Renaissance and later periods, was entrusted to Messrs. Rackham, Mitchell, Skinner and Palmer, and was completed in 1904. The second volume was begun by me in 1905, but the work was interrupted by Mr. Cook's death; and, owing to the pressure of other demands upon my leisure, it has been impossible to complete it until now; even this would have been difficult to attain, had I not been able fortunately to obtain the co-operation of Miss C. A. Hutton, who has most kindly undertaken the catalogue of the gems as well as a great deal of the clerical work connected with the printing and illustration.

The present volume, though in general scheme uniform with Vol. I., differs from it in some important details. By Mr. Cook's desire, every object of importance has here been illustrated*; and with the view of rendering the collection of antiques available for a wider circle abroad, a larger edition has been printed, and the metric system of measurement has been adopted. In the case of the gems, only those have been included which seemed to present reasonable claim to antiquity; although this test has been somewhat liberally applied, there still remains uncatalogued a large series which, though interesting from other points of view, must be excluded from this category.

In conclusion, I must express our thanks to Mr. Wyndham Cook's executors for the liberal support they have given us in our task; and particularly to Mrs. Wyndham Cook, who has throughout given us the warmest encouragement, and has allowed no difficulty of trouble or inconvenience to stand in the way of the fulfilment of her husband's wish.

CECIL H. SMITH.

* The photogravure plates have been prepared by Mr. W. Colls, from photographs taken by Mr. F. Anderson.



V

RINGS
AND
ENGRAVED GEMS.

PREFATORY NOTE.

This section of the Catalogue has been prepared under the supervision and with the constant help of Mr. Cecil Smith, who wrote the description of the Agate (Rubens) Vase and also selected the gems for publication. I am also indebted for valuable suggestions to Mr. G. F. Hill, of the Department of Coins and Medals in the British Museum, who kindly read this section in proof, and to Mr. F. H. Marshall, of the Department of Greek and Roman Antiquities, on whose *Catalogue of Finger Rings in the British Museum* I have drawn largely in dealing with the rings in this Collection.

All the gems are figured the actual size, except the Agate Vase, which is slightly reduced.

Fifty of the Intaglios described in the text are not reproduced; of these thirty-nine are Gnostic gems which bear types already figured, or of which, owing to the rough workmanship of the original, no adequate reproduction could be secured.

The Intaglios are described from the *impression*; throughout this section the terms *right* and *left* are used heraldically: *i.e.*, as indicating the natural right and left of the thing described, not of the spectator.

C. A. H.



RINGS.

The Collection contains thirty-six antique rings and ring settings of which those (1) made entirely of metal, (2) set with unengraved stones, and (3) distinguished by elaborate settings are catalogued under the heading RINGS, and figured together on Plate I. They range in date from the 6th century B.C. to the 3rd or 4th A.D., and are all made of gold except No. 4, which is composed of "electron," a metal (described in ancient inventories as "pale" or "white" gold*) very frequently used in Ionian Greek work and exported thence to all the countries with which the Eastern Greeks had trading relations. The remainder of the antique rings which have engraved gems set in the bezel, and of which the settings are very simple, are classified according to the subjects engraved and described in the corresponding sections of the Catalogue (see Nos. 89, 95, 97, 115, 118, 120, 127, 138, 142, 163, 185, 187, 197 and 293).

The custom of wearing rings is very ancient, and it seems clear that from the beginning they were worn partly for use and partly for ornament. Their most obvious *use* in modern eyes is to carry a seal, but the earliest signet rings were not worn on the finger, nor were they made with a fixed bezel attached to the hoop, but were swivel-rings: *i.e.*, an engraved stone was perforated and swung on a wire attached to both ends of a metal hoop (cf. No. 4). The earliest Egyptian rings are of this type. The numerous seal impressions found in Minoan (Cretan) and Mycenaean settlements show that seals were in common use throughout that civilization, but curiously enough the Mycenaean gold rings with a fixed metal bezel attached to the hoop do not seem to have been used *in the first place* as signet rings, because the designs engraved on them are not reversed. The Mycenaean engraved gems show the same peculiarity (see p. 9) and were certainly often used purely for decorative purposes, as they are found strung with plain stones and beads to form necklaces, bracelets, &c. Sometimes they are set as swivel-rings for suspension from a chain, but are practically never set in a fixed bezel to be worn on the finger.

After the close of the "Mycenaean" period (circ. 1000 B.C.) there is a long gap in the history of the ring, but we find that from about 600 B.C., signet rings with fixed

* Pliny (xxxiii., 23) describes *electrum* as a metallic substance compounded of gold and silver; Strabo (I., 46) as the residuum left after the first smelting of gold ore.

metal bezels (for type see No. 2, Pl. I.) were in common use in the Greek world on both sides of the Aegean Sea; that scarabs (see p. 11) set in a swivel-ring were used during the 6th century (600—500 B.C.); but that finger rings with engraved stones set into a fixed bezel are not found until about 450 B.C. The practical advantages of this method of setting and carrying a seal are, however, so great that it soon superseded all others.

The practice of marking a signet ring as the peculiar property of one individual, by engraving his name on the bezel was common in antiquity. This collection does not contain any of earlier date than the 2nd century B.C. (No. 198), but the British Museum possesses specimens belonging to the 5th and 4th centuries. The name of the owner was written either in the nominative case (Lollia Felix, No. 69; Marenos, No. 152; Nicander H., No. 162; Pudea, No. 173; Hermaiscus, No. 205), or in the genitive ("of" Atimetos, No. 113; "of" M. Titinius, son of Manius, No. 190; "of" Rufio, No. 198). Occasionally the initial letters only were engraved (C.T., No. 121; D.L.L., No. 71; T. A.F., No. 170).

The inscriptions are not, however, confined merely to the name of the owner. Sometimes a word is chosen denoting a quality to which the wearer (presumably) attached special value, as for instance, *Pietas* (No. 78), a typically Roman virtue, implying dutiful respect and veneration for the gods (including the imperial family) and for parents. Other formulas show that the ring was a gift, among them the expression "Good luck to you" on No. 119.

As already stated, metal finger rings were worn as ornaments in the Mycenaean Age, and we also find rings set with unengraved stones, which cannot have been made with any other object, but in the earlier stages of Greek Art merely ornamental rings are rare. In the 4th century they become more common. The collection contains three such of 4th century workmanship, one of which (No. 1) bears a head in relief, while the other two (Nos. 5 and 6) are set with a large unengraved carbuncle. Towards the end of this century and during the next one there is a decided deterioration in taste; even the engraved gems aim chiefly at effect, the work being slight and sketchy, the stones large and the setting flimsy (cf. No. 120, Pl. VI.).

The taste for showy jewellery spread throughout the Hellenistic world, many rings were worn in addition to the seal ring, very often of cheap materials, glass paste set in gilded bronze. No. 163, Pl. VI., is a Graeco-Italic specimen of such a paste set in a flimsy gold mount. The fashion finally penetrated the Roman world where rings had been worn merely as signets and as signs of rank and office, a use they never had in Greek lands. Even in the 1st century B.C. it was unusual for a Roman to wear more than one ring, but during the Imperial period an entire revolution in taste took place and the fashion of ring-wearing was carried to an absurd point. Rings were worn not only on every finger but on the top joint, some being made small enough to fit it (Nos. 10, 11, 12); they were often of excessive weight and size (No. 22), the hoop was elaborately engraved and set with stones, while the shoulders were placed at a sharp angle to it to make the bezel stand out, and so to display the stone set in it to the best advantage (Nos. 16, 17). To this period belong the rings

set with small cameo heads, often of members of the ruling dynasty (No. 293, a portrait of the Emperor Nerva).

The separate rings are fully described under their numbers, but special attention may be drawn to No. 2, a gold intaglio of early Greek workmanship; to No. 7, in which is set a fine specimen of Graeco-Egyptian gem engraving; to two Late Roman rings (Nos. 14 and 20) which bear the names of their owners on the hoop, the letters being cut *à jour*, so as to form part of the ornamentation, and to No. 16, a charm ring designed to ward off ill-luck.

- 1 [969] HEAD OF ATHENA, three-quarter face to the right. The goddess wears a triple-crested helmet (the side crests formed as wings) with raised cheek pieces and a necklace; her hair floats over her shoulders; the aegis with a snake on either side is indicated on her breast. Solid gold ring with design in relief on the flat rounded-oval bezel. Plain flat hoop. GREEK work of the 4th century B.C. H. 2·3; W. 2· cent.

From the Robinson Collection.

- 2 [968] WILD BOAR standing to the right on a line below which is an exergual space cross-hatched. Gold ring with a gold intaglio sunk in the bezel. Rounded hoop. Oval. GREEK work of the 6th century B.C. H. 1·11; W. 1·13 cent.

From the Robinson Collection. The design is treated in the archaic manner, the eye full-face in a profile head.

- 3 [966] MAIDEN wearing a long chiton girt at the waist, with an overhanging fold, her right arm resting on a column, stands in front of an incense altar, and holds up a mirror in her left hand. Her hair is confined by a fillet and knotted on the crown of her head. Gold ring with design engraved on the roughly circular bezel which projects slightly beyond the thin hoop. GREEK work of the 4th century B.C. Diam. 2· cent.

From the Robinson Collection.

- 4 [975] ELECTRON RING set with a small piece of perforated green jasper revolving on a wire. Plain rounded hoop tapering towards the extremities; these pass into gold beads, between which is fixed the wire on which the bezel revolves. Oblong. GREEK work of the 6th century B.C. L. 1·5 cent.

From the Robinson Collection.

- 5 [561] GOLD RING set with an unengraved carbuncle. Plain hoop rounded without, flat within; oval bezel holding the oval stone in a plain border 1·5 cent. wide. Oval. GREEK work of the 4th century B.C. H. 1·9; W. 2·3 cent.

- 6 [562] GOLD RING set with an unengraved carbuncle; type as in No. 5. Oval. Plate I.
GREEK work of the 4th century B.C. H. 1'; W. 1'4 cent.
- 7 [250] HEAD OF ATHENA PARTHENOS in profile. After the statue by Pheidias; Plate I.
the details of decoration in the helmet of that statue are faithfully reproduced, viz.: the sphinx flanked on either side by a Pegasus, the row of protomi of gryphons over the forehead, the cheek-pieces adorned with gryphons, and the arrangement of hair in front of the ears. Gold ring with a deep red garnet intaglio set solid in the oval bezel. Massive hoop. GRAECO-EGYPTIAN work. H. 2'; W. 1'7 cent.
From the Tyszkiewicz and A. Morrison Collections (No. 264). Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CX. No. O. 66). Published by Furtwängler, *Antike Gemmen*, Pl. XXXVIII., No. 39, and Appendix.
- 8 [559] THE GODDESS NEITH, the crown of Lower Egypt on her head, the lotus Plate I.
sceptre in her right hand, standing in profile to the right. Above her head is the hieroglyph denoting her name—a "shuttle," and below, the sign *neb*—"lord." The whole enclosed in a line border. Gold ring; oblong. Plain hoop expanding into a roughly triangular form to fit the flat oblong bezel with rounded ends, on which the design is engraved. GRAECO-EGYPTIAN work. H. 2'4; W. .8 cent.
- 9 [967] TWO MALE EGYPTIAN DIVINITIES; on the right Sarapis, semi-nude, with Plate I.
a *kalathos* crown, a long staff in his right hand; in the field a *crux ansata*, below to the left, an eagle. On the left an unidentified divinity, wearing a feather crown, and bearing a writhing serpent in one hand, a staff in the other. Gold ring composed of two plain narrow hoops joined together below, each broadening into a flattened oval bezel on which the design is engraved. Oval. ROMANO-EGYPTIAN work, possibly by a foreign artist. H. .8; W. .5 cent.
From the Robinson Collection.
- 10 [977] GOLD RING with raised circular bezel engraved with a design which is the Plate I.
same whether looked at from one end or the other. At one end V, at the other P. On either side of the bezel a minute ruby set solid in a diamond shaped setting. Hoop elaborately decorated with a design of half-circles and pointed leaves, joined below by a ribbed band. Late ROMAN work.
From the Robinson Collection. One of the very small rings which can hardly have been worn by an adult, even on the upper joints of the fingers, or by a child over three years of age.
- 11 [978] NIKÉ with an inverted branch in her left hand leaning against a wheel on Plate I.
her right. Gold ring set with a minute garnet intaglio roughly engraved. Plain hoop expanding upwards into a flat oval bezel. Oval. ROMAN work of the 2nd or 3rd century A.D. H. .5; W. .35 cent.
From the Robinson Collection.

- 12 [560] EROS leaning to the left burns a butterfly, the symbol of the soul (Psyche), Plate I. over an altar. Gold ring with design engraved on the raised circular bezel. Plain flat hoop projecting below the straight shoulders. ROMAN work of the 2nd or 3rd century A.D. Diam. .5 cent.

- 13 [974] GOLD RING, with raised square bezel on which is engraved a monogram, Plate I. ERC(?)O (EROS?). Round hoop elaborately chased with three figures of Mercury with caduceus and purse, joined together by vine trails. ROMAN work of the 3rd or 4th century A.D. H. .6; W. .5 cent.

From the Robinson Collection. It is possible that the monogram was added later, and that the ring had originally a plain bezel. The design engraved on the hoop, which is not adequately shown in the illustration, appears on the sarcophagus of the Empress Helena (3rd-4th century A.D.).

- 14 [905] NUDE MALE FIGURE (Hercules) with a pelt on the right arm, stands in front of a herm. A dog jumps up barking; in the foreground a club, behind Hercules a staff. Gold ring set with a small nicolo roughly engraved. Oval. The round hoop ends in an oval bezel set in a double rim of gold, and is divided into eight squares (.4 cent. square) bearing the letters MARCELLE = "Marcellus!" (cf. No. 20.) ROMAN work of the 3rd or 4th century A.D. H. .9; W. .7 cent.

From the Robinson Collection. It belongs to a very small class of rings which bear the name of the owner not in the nominative or genitive case, but in the vocative, "Marcellus!" (see Introduction, p. 4). A ring in the Fortnum Collection (No. 296) in the Ashmolean Museum, Oxford, has a woman's name "Chromatis," in the vocative form "Chromati." They were therefore presumably gifts to the person so addressed.

- 15 [558] MAGIC RING, containing a square green cushion plasma set in a cloison of gold. A gold nail is driven through the centre of the plasma, on which is roughly scratched a bird (goose?). In the field above $\sqcup\Delta\sqcup$, possibly an attempt to imitate a Hebrew word. Gold hoop elaborately chased, the band decorated with an engraved zigzag pattern, the shoulders with palmettes. Late GRAECO-ROMAN work. Bezel .8 cent. square.

There are a large number of rings the bezels of which are pierced by gold nails, probably as a charm to ward off ill-luck; the bezels are, however, usually made entirely of a metal, such as iron or bronze, which itself had protective power. In this case the colour of the plasma (green) had a magic virtue which would be increased by the addition of a nail.

- 16 [464] PEAHEN looking back to the left; on either side a rabbit. Gold ring Plate I. set with an onyx intaglio of two layers, cut in the form of a truncated cone. Angular hoop, the lower part showing incised decoration. The shoulders are V shaped and open; between them on either side incised decoration. The stone is held in a narrow band setting. Oval. ROMAN work of the 3rd or 4th century A.D. H. .4; W. .8 cent.

- 17 [973] GOLD RING set with an unengraved oblong plasma. The angular Plate I.
hoop projects sharply below the hollow shoulders which end in ten claws
or petals, six of which clasp the ends of the plasma, while the others
meet below it leaving an open space between bezel and hoop. Plasma
oblong with rounded sides. ROMAN work of the 3rd or 4th century A.D.
H. 7; W. 1.1 cent.

From the Robinson Collection.

- 18 [563] GOLD RING set with an unengraved onyx. Massive rounded hoop Plate I.
broadening upwards. Flat oval bezel containing a red and white onyx
of three layers, cut in the form of an oval truncated cone. Oval. ROMAN
work of the 3rd century A.D. H. (of bezel) .9; W. 1.4 cent.

- 19 [972] GOLD RING. The hollow round hoop with engraved shoulders spreads Plate I.
into a triple bezel suggesting six conventionalized serpent's heads. The
heads are joined to each other, and to the shoulders, by collars of beaded
wire; the eyes of the serpents are rendered by gold pellets within a circle of
beaded wire. ROMAN work of the 3rd or 4th century A.D.

From the Robinson Collection.

- 20 [971] GOLD RING composed of six square settings, containing six stones, Plate I.
connected with each other by a double band between which are the openwork
letters P.F.A.B.I with a leaf in the 6th space. The letters read P. Fabi=
"(the property) of Publius Fabius" (see note on No. 14). The stones, beginning
to the right of the P., are—turquoise, ruby, emerald, turquoise, sapphire,
emerald. ROMAN work of the 3rd or 4th century A.D.

From the Robinson Collection.

- 21 [976] GOLD RING composed of seven concave settings (with square rims), Plate I.
connected by a thick rounded wire, and each containing a small cabochon
sapphire. Late ROMAN work.

From the Robinson Collection.

- 22 [970] MASSIVE GOLD RING set with a small unengraved nicolo. Concave oval Plate I.
hoop, broadening widely at the head, elaborately chased with acanthus
leaves curving up to meet the bezel of sunk oval shape, which contains a
small unengraved nicolo cut in the form of an oval truncated cone. ROMAN
work of the 3rd century A.D.

From the Robinson Collection. Exhibited at the Burlington Fine Arts Club in 1903 (see
Catalogue, p. 63).



ENGRAVED GEMS: INTAGLIOS.

MYCENAEAN GEMS.

The term "Mycenaean" is applied to the engraved gems belonging to that period of the artistic development of pre-historic Greece which ended about 1000 B.C. These gems have been found in great numbers in the early settlements of the Aegean Islands, of Crete and of the Greek mainland, and were originally known to archaeologists as "Island Stones." After the excavations of Schliemann at Mycenae in 1876 had proved the existence, during the Bronze Age, of a wonderful pre-historic civilization with an intense and highly cultivated feeling for decorative art, everything, including the "island stones," which appeared to have any connection with that civilization, was described as "Mycenaean," because it was then thought that Mycenae was the centre which inspired and guided the artistic development of the age. Later excavations in the Aegean Islands, in Crete and on the mainland have now proved that Mycenae was only one unit of a vast non-Aryan civilization of long duration, which is more correctly described by the wider term "Aegean." The name Mycenaean is still, however, popularly applied to the products of the age. The engraved gems can be roughly divided, chronologically, into two main classes:—

I. Three-sided stones of very soft material, usually steatite, engraved by hand with linear designs in which the spiral plays an important part.

II. Hard stones (crystal, chalcedony, onyx, &c.), on which are engraved with the wheel and the drill, designs chiefly based on the *fauna* and *flora* of the age. These later gems are either lentoid or glandular in shape, the majority being "lentoid," *i.e.*, nearly circular and slightly convex on either side like a lens.

Of the earlier Class (I.) which have only an archaeological interest, there are no specimens in the Collection; Class II. is represented by four lentoid gems (Nos. 23–26, Pl. II.). Both classes were perforated for suspension and worn as ornaments, the design being engraved "directly" on one side of the stone. "Mycenaean" gems of the best period show the same vitality of thought and close observation of nature which, many centuries later, distinguished the work of Greek and Ionian-Greek artists with which it may be compared on Plates II. (Nos. 29, 31, 32, 33) and III. (Nos. 60, 61, 62).

- 23 [223] IBEX resting amid undergrowth. The fleece is rendered by hatched lines Plate II. along the back. In the field behind the figure a branch, below it indications of the ground. Lentoid gem of sardonyx, perforated longitudinally. Nearly circular. MYCENAEAN. Diam. 2.1 cent.

- 24 [999] TWO STAGS lying down. One has turned back its head as if listening Plate II. to some sudden noise. Lentoid gem of striped grey onyx, perforated longitudinally. Circular. MYCENAEAN. Diam. 1.8 cent.

From the Sambon Sale, 1902 (Cat. No. 16, Pl. I., 8). This attitude with the head turned back over one shoulder is extremely frequent on Mycenaean gems, and though it originates in a desire to fill the whole space, the positions adopted are often very natural and spirited.

- 25 [1001] BULL standing to the left with head turned back over the right shoulder. Plate II. In the field the conjoined discs frequently seen on these gems. Lentoid gem of sardonyx, perforated longitudinally. Nearly circular. MYCENAEAN. Diam. 1.8 cent.

From the collection of the late Prof. A. W. Furtwängler. Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CXII., No. O. 94, and p. 255, where it is ascribed by Furtwängler to a date between 1500—1200 B.C.).

- 26 [1010] LION pulling down a stag. The head of the stag is bent back and the Plate II. lion has seized it by the throat from behind. In the foreground stands a third animal made small to suit the space; beneath it, conjoined disks as in No. 25. Lentoid gem of clear grey-blue chalcedony shading to opaque grey, perforated longitudinally. Nearly circular. MYCENAEAN. Diam. .2 cent.

This gem is of much rougher workmanship than Nos. 23, 24 and 25. Bought in Athens, March 6th, 1904.

SCARABS.

This section contains twenty-five intaglios classed neither according to the period to which they belong, like the Mycenaean gems, nor to the subjects engraved on them, but according to the ornamentation of the back of the stone, which is in all cases carved into the form of a beetle of the family of the *Scarabaeidae*. To these models of beetles, which are found in countless numbers both in Egypt and in the lands with which she had trading relations, Egyptologists therefore gave the name of SCARABS. To the Egyptians the scarab was an amulet; it was the emblem of the god Khepera, the "father of the gods" and creator of all things in heaven and earth; and on its flat base they engraved the names of gods, priests and kings, and such devices as ensured further protection from evil. To the Greeks or Phœnicians who exported and copied these scarabs, they were an ornamental and conveniently shaped seal, of which the device on the base was the most important part; when therefore the Greeks began to make scarabs for themselves they paid little attention to the carving of the beetle and a great deal to the engraving of the base (cf. Nos. 28, 29, 31, 32, 33, 35, 36). Through the medium of the Greeks, the Phœnicians and the Carthaginians, the scarab came into the hands of the Etruscans, to whom its protective and decorative possibilities especially appealed, so that when they, in their turn, made scarabs for their own use, they devoted great skill to the carving of the beetle and to the colour, polish and decoration of the stone, but less to engraving the base so that the design gave a good seal impression (Nos. 27, 30, 38-49). There are no Phœnician scarabs in the Collection, but the scarabaeoid No. 52 (Plate II.) gives an adequate idea of their style in the 7th century B.C. No. 34 is a scarab from the Carthaginian colony of Tharros in Sardinia, and may be assigned to the 6th century B.C. Greek scarabs belong to the Archaic and Transition periods in Greek art, roughly speaking to the two hundred years between 650-450 B.C. A considerable number also date from the last half of the 5th century (450-400 B.C.), but after 400 B.C. they are superseded by the SCARABAEOID (see page 17). Etruscan scarabs begin and end later than the Greek; the oldest belong to that period of development which Greek archaic art reached in the last half of the 6th century (550-500 B.C.), and are imitated from Greek models. To the end of this period and the first half of the 5th century (500-450 B.C.) the best Etruscan work belongs (cf. No. 40); for the remainder of the century, Etruscan art developed only on the technical side. It was an entirely uncreative art, content to borrow its designs, and though keenly alive to their decorative possibilities, incapable of assimilating and reproducing the spirit which created them. After the 5th century Etruscan scarabs begin to fail even on the technical side; the bulk of them show workmanship of the type used for No. 30, and by the middle of the 3rd century B.C. Etruscan art had ceased to exist. No. 50 is of Italic workmanship, and belongs (approximately) to the same period as the late Etruscan scarabs; No. 51 is also Italic work, but of later date, while No. 37 is archaistic Graeco-Roman work, in which the scarab form is adopted through an affectation of archaism.

- 27 [230] OWL. Represented full face with outspread wings, its legs extended on either side of the tail in a quasi-heraldic fashion. "Cable" border. Chalcedony scarab. ETRUSCAN work. H. 1'1; W. '9 cent.

- 28 [] LION DEVOURING A BULL. In the field dots. Dotted border. Red carnelian scarab. ARCHAIC GREEK work. H. 1'2; W. 1'6 cent.

- 29 [822] WILD SOW, standing in profile to the right. The details of the crest, of the bristles along the back and of the anatomy of the snout are carefully given. "Cable" border. Red carnelian scarab. ARCHAIC GREEK work. H. 1'2; W. 1'9 cent.

From the A. Morrison (No. 60) and Robinson Collections. Published by Furtwängler, *Antike Gemmen*, Pl. LXIII., 6. Both in this and the scarabaeoid (No. 53) there is a break in the crest, a detail often seen in Ionian Greek work.

- 30 [239] BULL couchant to the right, with back turned to the spectator. Line border. Sard scarab. ETRUSCAN work. H. '7; W. 1'1 cent.

This scarab is an example of the kind known as a *globolo*, because the design is represented by a series of circular depressions, and it is interesting to compare its careless technique with the careful attention to detail shown in No. 33, the work of a Greek engraver. The back of the head is merely a hollow with four straight lines for ears and horns, the body is without modelling, the joints and hoofs are hollows joined by straight lines. The engraver concerned himself chiefly with the colour effect of the highly polished deep red stone, in which the broad hollows left by the graving punches produce a pleasing contrast of light and shade. This is entirely lost in the impression, where the hollows appear only as formless lumps. The Etruscans, however, used their scarabs largely for purposes of ornament, and the effect of the impression was therefore a matter of secondary importance.

- 31 [873] HORSE passant to the left. "Cable" border. Spotted carnelian scarab. Plate II. GREEK work of severe 5th century style. H. '9; W. 1'3 cent.

From the Robinson Collection. Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CX., M. 126.) Published by Furtwängler, *Antike Gemmen*, Pl. IX., 12. Cut in the stone across the near foreleg. Delicate, finely modelled work.

- 32 [224] LION with shaggy mane passant to the left. Chalcedony scarab. Plate II. GREEK work of 5th century B.C. H. 1'35; W. 1'9 cent.

The modelling of the body and legs shows careful and accurate observation of the living animal.

- 33 [] BULL kneeling to the right. Beautifully modelled, and all details carefully rendered, including the wrinkled skin on the neck and the muscles. There is, however, a touch of archaism in the treatment of the eye, which is represented full-face in a profile head. "Cable" border. Red carnelian scarab. Late ARCHAIC GREEK work. H. '9; W. 1'2 cent.

- 34** [245] SPHINX in profile to the right. In the field a wine-vessel. "Cable" Plate II.
border only at the top and bottom of the stone. Green jasper scarab, probably from Tharros in Sardinia, but showing more Greek than Phœnician influence: *i.e.*, the Sphinx is of the Ionian type with re-curved wings, and the conjunction of Sphinx and wine-vessel points to Chios; cf. the coins of that city which always bear a Sphinx seated with an amphora before it. PHOENICIAN (?) work of 6th century B.C. H. 1.1; W. 1.5 cent.

Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CX., M. 120). The beetle is carefully cut.

- 35** [232] HERAKLES, a nude beardless figure in profile to the left, brandishes in his right hand a club, and with the left holds up a lion by the tail. In the field behind him is another animal (a jackal?) head downward. "Cable" border. Red carnelian scarab. Very fine ARCHAIC GREEK work. H. 1.5; W. 1.2 cent.

Probably from the Nott Collection. Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CX., M. 123). Published: *Bull. d. Inst.* 1831, 106, 16; *Annali dell' Inst.* 1835, tav. H. 5; King, *Handbook of Engraved Gems*, Pl. 63, 2; and Furtwängler, *Antike Gemmen*, Pl. VII., 54. The design is evidently inspired by representations of the beast-taming exploits of the Phœnician Herakles (Melkart).

- 36** [] BEARDED DIONYSOS standing in profile to the right. The figure is of the type with a pointed beard common on black-figured vases. In the right hand is a wine cup (*kantharos*), in the left a branching trail of ivy. "Cable" border. Rock-crystal scarab. GREEK work of late Archaic style. H. 1.7; W. 1.2 cent.

Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CX., M. 125).

- 37** [900] BUTTERFLY with extended wings and antennæ, drinking out of a cup Plate II. (*skyphos*). The latter is represented as of metal or of black ware copied from it. Ground line beneath the cup. Line border. Lapis lazuli scarab; the outer edge decorated with melon-shaped depressions. Late GRAECO-ITALIAN work. H. 1.2; W. .8 cent.

From the Hamilton-Gray and Robinson Collections.

- 38** [943] ACHILLES, a nude beardless figure, armed with helmet, shield and spear Plate II. (inscription ΑΙΔΑ = Achle), is about to enter the fray and turns round to a divinity standing beside him, who lays her left hand on his arm and raises the other to detain him. The goddess has four wings, one pair of which grow from the breast-bone and pass under her arms; three large nails, the meaning of which is not clear, appear like rays behind her head. Ground line below the figures forming an exergual space. "Cable" border. Carnelian scarab. ETRUSCAN work. H. 1.5; W. 1.1 cent.

From the Danicourt and Robinson Collections. Published: *Gazette Archéologique*, 1880, p. 8; Furtwängler, *Antike Gemmen*, Pl. LXIII., 17, who suggests that the nails are an attribute of a goddess of Fate.

- 39** [940] HERAKLES, a nude beardless figure (inscription $\square \epsilon \Delta \wedge C = \text{Herlc}$), with **Plate II.**
a lance in his left hand, stands to the right filling an amphora from a stream
of water which gushes out of a lion's-head opening. "Cable" border.
Striped sardonyx scarab. Guilloche border on the outer edge. ETRUSCAN
work. H. 1'6; W. 1'2 cent.

From the Robinson Collection. A similar design is published by Furtwängler, *Antike Gemmen*,
Pl. XVII., 45. The gem belongs to the period of artistic development in which the figures are
represented with one leg slightly bent and in profile, the other, on which all the weight of
the body is thrown, to the front with the foot foreshortened, cf. Nos. 40 and 44.

- 40** [904] YOUTHFUL WARRIOR, nude, with a round shield on his left arm, **Plate II.**
stooping to the right to pick up a crested helmet. Border of dots. Red
carnelian scarab with "tongue" pattern on the outer edge. ETRUSCAN
work. H. 1'2; W. '9 cent.

From the Robinson Collection. Exhibited at the Burlington Fine Arts Club in 1903 (see
Catalogue, Pl. CX., M. 124). Published by Furtwängler, *Antike Gemmen*, Pl. XX., 6. The
position of stooping to pick up something was a very favourite one with Etruscan engravers,
as it fitted well into the space at their disposal. Good work; the rendering of the muscles
and the strain on them due to the stooping position, though somewhat hard, shows a clear
understanding of the problems involved.

- 41** [233] SUICIDE OF AJAX, son of Telamon. The hero has fixed his sword **Plate II.**
upwards in a mound of earth to the right, and is in the act of throwing
himself upon it. He wears a helmet and drapery over the back; his
shield lies behind him. "Cable" border. Red carnelian scarab, with a
pattern of diagonal hatched lines on the outer edge. ETRUSCAN work.
H. 1'7; W. 1'3 cent.

Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CX., M. 127).

- 42** [943] COMBAT BETWEEN A VULTURE AND A SNAKE. The vulture, perched **Plate II.**
on a rock, bends its head down towards a snake which has raised itself in
its coils with intent to strike. Behind the snake, blades of grass. "Cable"
border. Red carnelian scarab, with a guilloche border on the outer edge.
ETRUSCAN work. H. 1'4; W. 1'1 cent.

From the A. Castellani, A. Morrison (No. 40) and Robinson Collections. Published: *Annali
dell' Inst.* 1885, tav. GH., 35; Furtwängler, *Antike Gemmen*, Pl. LXIII., 22.

- 43** [938] CENTAUR moving away to the left, turns his head back over his right **Plate II.**
shoulder to drink from a full wine-skin on his right arm. "Cable" border.
Spotted orange-red carnelian scarab. ETRUSCAN work. H. 1'7; W. 1'3 cent.

From the Robinson Collection. The figure shows an attempt at foreshortening, but the human
torso is somewhat clumsily joined on to the horse-body, while a rather contorted effect is
produced by the sharp contrast between the profile lines of the horse-body and the frontal
presentation of the human figure, the head of which, again, is in profile.

- 44** [902] HERAKLES, a nude beardless figure, with a pelt over his right arm, stands quietly at ease with his left hand resting on his club, and looks to the left. Plate II.
"Cable" border. White carnelian scarab, with a pattern of hatched lines on the outer edge. ETRUSCAN work. H. 1.6; W. 1.1 cent.

From the Robinson Collection. Published by Furtwängler, *Antike Gemmen*, Pl. LXIII., 24.
The proportions of the figure, somewhat broad and thick set, the bullet head, the position, with the weight of the body thrown on to one leg, all recall the Peloponnesian school of Greek sculpture, of which Polykleitos was the best known exponent. The type is that most generally adopted by the later Etruscan gem engravers.

- 45** [944] BEARDED MALE FIGURE clad in a tunic, is seated on a rock with his right foot on a mound in front of him. He bends forward towards a high jar which he steadies with his left hand and in his right holds a branch. Plate II.
"Cable" border. Red carnelian scarab with "tongue" pattern round the outer edge. ETRUSCAN work. H. 1.35; W. 1.1 cent.

From the Robinson Collection.

- 46** [945] HERAKLES ASLEEP watched over by Hypnos. The hero, a youthful beardless figure, sits in a crouching position on the ground, his body supported against the leg of a winged daemon, who stands behind looking down at him. In his left hand the daemon holds a branch. The head and paws of the lion skin show in front of Herakles' right thigh, the end of the club behind his knee. Ground line forming an exergual space in which are dots. Plate II.
"Cable" border. Red carnelian scarab with a "cable" border round the outer edge. Late ETRUSCAN work.

From the Robinson Collection. Published by Furtwängler, *Antike Gemmen*, Pl. LXIII., 13.
This type of a winged daemon watching over a sleeping figure occurs very frequently on Etruscan gems.

- 47** [946] TWO MEN CONVERSING. A nude bearded figure, with a short staff in one hand, a strigil (?) in the other, stands facing the spectator, and turns his head to the left to speak with a beardless youth standing three-quarter face towards him. The youth rests his weight on a long staff and wears a short cloak (*chlamys*) the texture of which is indicated by dots. His sun-hat (*petasos*) hangs at the back of his neck. Ground line forming an exergual space which is filled with hatched lines arranged in a triangular pattern to represent pavement. "Cable" border. Red carnelian scarab with "tongue" pattern round the outer edge. Late ETRUSCAN work. H. 1.6; W. 1.2 cent.

From the Robinson Collection.

- 48** [947] HADES ENTHRONED. The god, wearing the *kalathos* headdress and an ample tunic and mantle, sits in a high-backed throne placed on a broad plinth, and grasps in his right hand an upright three-pointed sceptre. At his Plate II.

left side sits Cerberus. "Cable" border. Red carnelian scarab with "tongue" pattern round the outer edge. Late ETRUSCAN work. H. 1'65; W. 1'2 cent.

From the Robinson Collection. The figure is probably copied from a statue as it is placed on a plinth.

- 49 [941] WINGED DAEMON flying along with arms and wings outstretched towards the spectator, his head turned to the right. His body is terminated by a winged solar disk, as in representations of Ahura-mazda (the Fetcher). He wears a tunic with sleeves; rays show behind the head. The design appears to be a Greek adaptation of a Persian design. "Cable" border. Red carnelian scarab with "cable" border round the outer edge. Late ETRUSCAN work. H. 1'4; W. 1'1 cent. Plate II.

From the Robinson Collection.

- 50 [342] AJAX, SON OF OILEUS, dragging Cassandra from the altar of Athena. Plate II.
Ajax fully armed (cuirass with a Pegasus relief, greaves, crested helmet and shield decorated with a Gorgon's head on his left arm) attempts to drag Cassandra from the statue of the goddess (*Palladion*) to which she clings with both arms. She is represented with her back to the spectator, semi-nude, her drapery falling from her. "Cable" border. Red carnelian scarab with "cable" border round the outer edge. ITALIC work of the 2nd century B.C.

From the A. Morrison Collection (No. 56, Pl. I.). Published by Furtwängler, *Antike Gemmen*, Pl. XXIV., 13, and Appendix.

- 51 [935] ODYSSEUS AND HIS DOG. Odysseus, nude save for a cloak over his right shoulder, cap (*pilos*) on head, stands in profile to the right, resting both hands on his long staff, and looks down at his dog, which turns back its head towards him. "Cable" border. Sardonyx scarab cut across the grain. ITALIC work of 1st century B.C. H. 1'55; W. 1'1 cent. Plate II.

From the Robinson Collection. Published by Furtwängler, *Antike Gemmen*, Pl. XX., 65. The type is somewhat like that of the Roman denarius of C. Mamilius Limetanus, circa B.C. 84.

SCARABAEIDS, ETC.

This section deals with gems which, like the scarabs, are classified according to their shape and not according to their subject. They are: the CUBE, the SPLIT CYLINDER, and the SCARABAEID.

The CUBE (No. 61, Pl. III.) of Egyptian origin, is found in Ionian-Greek work of the 5th century B.C. The principal sides are usually decorated with single figures.

The SPLIT CYLINDER (Nos. 56, 58, Pl. III.) is derived from the Babylonian cylinder, but is often of elongated barrel-shape. It also was a favourite shape with Ionian-Greek gem-engravers in the latter half of the 5th century (450-400) B.C.

The SCARABAEID is a gem in the shape of a scarab, with rounded back and flat surface separated from each other by a vertical rim, pierced for suspension on a swivel, but without the beetle on the back. The name suggests a derivation from the scarab, but as the shape first appears in Ionian-Greek lands it is possible that it is a combination of ideas borrowed from the raspberry shaped gems of Oriental origin, and from the Egyptian scarab; borrowing from the former the plain back, from the latter its oval shape and vertical rim. Three scarabaeoids showing strong Egyptian influence have, however, been found low down in the lowest stratum of the altar débris in the Arena of the Temple of Artemis Orthia at Sparta. This stratum, which contains no pottery but that of the Geometric class, is dated by the Director of the Excavations at from circ. 850-650 B.C. (*Annual of the British School at Athens*, Vol. XIII., pp. 73, 74.) Scarabaeoids of foreign make were therefore imported into Greece as early as 800 B.C. In the older Archaic Greek style of the 6th century, the scarab was the prevailing shape, but as the beetle had no religious meaning for the Greeks, and as they used their gems not so much for ornaments and amulets as for seals, the engraving of the beetle is usually rather sketchy (see p. 11), and sometimes another figure is substituted for it. With the beginning of the 5th century the scarabaeoid becomes more and more popular, and by 400 B.C. had practically superseded the scarab. The "cable" border framing the design was first replaced by a simple line and then omitted all together; it rarely appears after the 5th century. The scarabaeoid grew in size, the design was no longer necessarily placed on the flat surface (cf. No. 57, Pl. III.) nor was it required to fill the whole space, but was treated pictorially and conceived as if set in a field of unlimited size extending far beyond the actual edge of the stone. The scarabaeoids die out towards the beginning of the 3rd century, and in the Hellenistic period are replaced by unpierced ring stones without a vertical rim, and with one convex surface on which the design is engraved, as it was possible to get a deeper effect thus than on a flat surface. These were, in turn, succeeded by the smooth flat slice of stone, thinner or thicker according to the means of the purchaser, and usually oval in form though the proportions of the oval varied. In Hellenistic times it was long; in Graeco-Roman gems it is broader, sometimes becoming a square with rounded corners. In this case the old "cable" border of the scarab is usually retained (cf. No. 203, Pl. III.) as if the engraver felt the need

of framing his picture. The shape occurs (exceptionally) in Hellenistic gems (cf. No. 66, Pl. IV.).

Among the Etruscans the scarabaeoid was never popular; the local gem-engravers and their Italic successors retained the scarab for more than two centuries after the Greek artists had abandoned it, and when finally they adopted the ring-stone, made that of scarab shape, a smooth flat oval, and arranged the design on the old principle, so as to fill the field completely (cf. Nos. 167-171, Pl. III.).

In Imperial times the ring stones are usually oval in shape, the field, from the 2nd century onward, being often the apex of a truncated cone, projecting from 5 to 10 millimetres beyond the setting (cf. Nos. 16, 22). The large portrait gems (cf. No. 80) are frequently convex back and front, and are hollowed out or faceted behind to give greater brilliancy.

- 52** [245] WINGED LION with a human face and feather crown, passant to the left. One front paw is uplifted and holds a wreath. Below the figure an exergual space containing a winged figure of Bês, overshadowed by a winged sun-disk. Scarabaeoid of blue glass paste. Oval. PHœNICIAN work of the 7th century B.C. H. 1·4; W. 1 cent. **Plate II.**

This design shows the mixture of Assyrian and Egyptian motives characteristic of early Phœnician work. A number of similar gems were found at Kameiros in Rhodes, and are now in the British Museum.

- 53** [1000] WILD SOW moving to the right. The eyes, muscles, etc., are very carefully rendered. Red carnelian scarabaeoid. "Cable" border. ARCHAIC GREEK work. H. 1·8; W. 1·1 cent. **Plate II.**

The stone is chipped at the lower edge. Bought December, 1902.

- 54** [899] HERAKLES, a bearded figure with a club in his uplifted right hand, his bow in his left, strides rapidly forward to the left. A long narrow scarf (or skin?) hangs from his shoulders. His hair falls in heavy masses on either side of the face, and is dressed in a queue behind. Line border. Chalcedony scarabaeoid, convex back and front. Oval. Early GREEK work. H. 1·9; W. 1·55 cent.; edge 1·5 cent. thick. **Plate III.**

From the Robinson Collection.

- 55** [360] DIONYSOS, a youthful nude figure, with long hair bound with a ribbon and knotted behind, leans against a pillar on which his left elbow rests. In his left hand he holds a thyrsos decked with fillets; with his right he dangles a two-handled cup above a panther which stretches its head up towards it. The ground is indicated below the figure. "Cable" border. Banded agate scarabaeoid. Small chip at the lower edge. GREEK work of the 4th century B.C. H. 1·; W. 1·75 cent. **Plate III.**

The "cable" border is an affectation of archaism, for the design is conceived in the manner of the 4th century B.C., and is borrowed from a Praxitelean model (cf. No. 124). Delicate, rather shallow work.

- 56** [226] GREYHOUND gnawing a bone, apparently the hind leg of some animal. **Plate III.**
Line border (interrupted to make room for the front paws). Banded agate in form of a split cylinder. GREEK work of the 5th century. H. .7; W. 1.4 cent.

A somewhat similar gem from the Story-Maskelyne Collection was exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CVIII., M. 42) and is published by Furtwängler, *Antike Gemmen*, Pl. IX., 55. The design is, however, turned to the right, not to the left; there is a "cable" border and the position of the head is slightly different.

- 57** [1002] ZEBU BULL charging to the left. Ground line beneath the figure. **Plate III.**
Chalcedony scarabaeoid, pierced for suspension. Oval. GREEK work of 4th century B.C., made in Asia Minor. H. 2.6; W. 3.2 cent.

From the Collection of the late Prof. Furtwängler. Exhibited by him at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CXII., O. 96 and p. 255). The design, which is treated in a broad simple manner, is extraordinarily spirited and life-like, and shows close study of the physical peculiarities of the zebu. The ground is rendered by a series of lines, not by one continuous line.

- 58** [1005] BEARDED PERSIAN WARRIOR standing slightly to the right rests **Plate III.**
his weight on the spear which he grasps with his upraised right hand; the left arm is set akimbo. He wears the distinctive Persian dress, trowsers, short sleeved tunic belted round the waist, and stiff pointed cap, which covers the forehead to the eyebrows. His quiver is slung behind his back. Banded agate in the shape of a split cylinder. IONIAN GREEK work of about 400 B.C. H. 1.9; W. .9 cent.

From the Collection of the late Prof. Furtwängler. Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CXII., O. 98).

- 59** [1004] PERSIAN LADY clad in a thin trailing robe with long sleeves, stands to **Plate III.**
the left holding a bowl in her left hand, a wine jug in her right. Her hair is dressed in a long plait, finished with tassels. Ground lines below the feet. Sapphirine chalcedony scarabaeoid, the surface round the edges somewhat abraded. Oval. GRAECO-PERSIAN work of about 400 B.C. H. 2.9; W. 2. cent.

From the Collection of the late Prof. Furtwängler. Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CXII., O. 97). Nos. 57, 58, 59, are the work of Ionian Greek artists either living in Persia or working for Persians. cf. also Nos. 174, 175.

- 60** [1101] DOG PULLING DOWN A STAG. The dog has run down his quarry and **Plate III.**
has seized it from behind. Ground line below the hind feet of the stag. Rock crystal scarabaeoid, stone chipped. Long oval. GREEK work of the 4th century. H. 1.85; W. 2.4 cent.

Bought in Athens March 6th, 1904.

- 61** [1003] Single figures of a FOX, a DOG, a LIZARD and a CRANE, arranged on Plate III. the four long sides of a sapphirine chalcedony cube. IONIAN GREEK work of the 5th century. L. 2.1; W. 1.05 cent.

From the Collection of the late Prof. Furtwängler. Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CXII., O. 95).

- 62** [225] BULL in profile to the left. He paws the ground and lowers his head as Plate III. if about to charge. Banded chalcedony scarabaeoid. Long oval. GREEK work of end of the 5th century. H. 2.2; W. 1.65 cent.

Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Plate CX., M. 122). Nos. 56, 57, 60, 61 and 62 show the perfection to which the Greek and Ionian-Greek gem engravers of the 5th and 4th centuries attained in the representation of animals. The subjects are treated with a rare combination of breadth of design and delicacy of execution, and show careful study of the living model.

PORTRAIT HEADS.

- 63** [330] PARTHIAN or SASSANIAN NOBLE: portrait bust, the body facing, the Plate IV. head in profile to the left. He wears a close fitting tunic with embroidered border fastened with two clasps across the chest, earrings and a necklace. His hair and beard are elaborately curled. Orange sard, face convex, back slightly concave. Oval. GREEK work. H. 2.1; W. 1.7 cent.

- 64** [276] BERENIKÉ II. in profile to the left. The hair waved, bound with a Plate IV. double fillet and plaited in a coil at the back of the neck. Folds of drapery are indicated on the neck and shoulders. The features are somewhat coarse and the face and neck fleshy. Both iris and pupil are marked in the eyeball. Red carnelian, face convex, back flat. Oval. GRAECO-EGYPTIAN work of the Hellenistic age. H. 3.35; W. 2.45 cent.

From the Roger de Sivry and A. Morrison Collections (No. 196, Pl. II.). Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CX., M. 100). Published by Furtwängler, *Antike Gemmen*, Pl. XXXI., 39 and Appendix. The Morrison Catalogue describes it as a portrait of Arsinoë II., but there is a stronger resemblance to the head of Bereniké II. given on a copper coin of Cyprus (see *British Museum Catalogues of Greek Coins. The Ptolemies*. Pl. XIII., No. 9).

The portrait, which is rendered in the broad, large manner characteristic of the 3rd century B.C., is deeply engraved and almost completely fills the field.

- 65** [303] HELLENISTIC KING in profile to the left, wearing a laurel wreath in his **Plate IV.** thick curly hair which falls in locks over the retreating forehead. The face has the "pathetic" expression common in Hellenistic portraits, but bears some resemblance to certain Kings of Cappadocia, *e.g.*: Ariarathes II., 163-130 B.C. Lapis lazuli, face convex, back flat. Oval. HELLENISTIC work. H. 2.2; W. 1.6 cent.

- 66** [638] BUST OF A YOUTH with thick curly hair and slight indications of beard, **Plate IV.** in profile to the left. Laurel wreath tied with a fillet with long ends; drapery on the left shoulder. Seagreen plasma, face slightly convex, back flat. Square with rounded corners. HELLENISTIC work. H. 1.7; W. 1.6 cent.

From the Robinson Collection. Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CX., M. 84). Published by Furtwängler, *Antike Gemmen*, Pl. LXIII., 38, who describes it as an Orestes head in the style of the engraver Dioskurides, who worked at the end of the 1st century B.C. It is, however, more probably a portrait of Hellenistic date. Beautiful work.

- 67** [846] HELLENISTIC KING: head in profile to the left, showing a middle-aged **Plate IV.** man with deep-set eyes, hollow cheeks and a hooked nose. Fillet, knotted behind, in the hair. Amethyst, back convex. Oval. HELLENISTIC work. H. 1.35; W. 1. cent.

From the Robinson Collection. Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Plate CX., M. 80). The portrait is evidently a faithful likeness, but though the head has marked individuality it cannot be identified with any portrait shown on coins of the period.

- 68** [827] BUST OF A GIRL in profile to the left, her back to the spectator and **Plate IV.** head turned slightly over the right shoulder. The hair is rolled back from the forehead and fastened in a knot on the nape of the neck. Black sard. Oval. GRAECO-ROMAN work. H. 1.8; W. 1.3 cent.

From the Poniatowsky, Rhodes and Robinson Collections. Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CX., M. 86). Published by Furtwängler, *Antike Gemmen*, Pl. XXXVIII., 26. It is a charming piece of work. For the attitude and style compare No. 90, Pl. V.

- 69** [321] ROMAN LADY of the Republican period: portrait head in profile to the **Plate IV.** left. The hair is dressed in the style fashionable towards the end of the Republic. On either side the head the name LOLLIA FELIX (Lollia Felix) probably the name of the owner. Golden brown sard. Nearly circular. ROMAN work of the 1st century B.C. Diam. 1.4 cent.

- **70** [334] **BRUTUS**: head in profile to the left. In the field a dagger. Deep ruby **Plate IV**. sard, back and front slightly convex. Oblong with rounded corners. GRAECO-ROMAN work of the 1st century B.C.

There is a strong resemblance to the portrait of Brutus on a bronze coin of Macedonia struck shortly before the battle of Philippi (B.C. 41). This coin has no legend, but is identified by its likeness to the head on the silver coins of the moneyer Plaetorius Cestianus, struck between B.C. 44-42, when Brutus was in Asia (see Bernoulli, *Römische Ikonographie*, Vol. I, p. 188, and Coin Plate III., No. 75).

- **71** [352] **PORTRAIT OF A YOUTH** of the Julian period with head in profile to the **Plate IV**. left and wearing a chlamys. In the field behind and below the head the letters D.LI, probably the initials of the owner's name. Red jasper. Oval. GRAECO-ROMAN work of the 1st century A.D. H. 1'4; W. 1'1 cent.

- **72** [1018] **JULIAN PRINCE**; portrait head in profile to the left. Fillet knotted **Plate IV**. behind in the hair and indications of whisker. Amethyst, surface slightly convex back and front. Oval. GRAECO-ROMAN work of the 1st century A.D.

- **73** [493] **AUGUSTUS AS A YOUTH**: bust in profile to the left and wearing a **Plate IV**. chlamys. In the field CAES AVG. Dark beryl, face convex, back faceted. Oval. GRAECO-ROMAN work of the 1st century A.D. H. 3'25; W. 2'2 cent.

From the Morrison Collection (Cat. No. 192, Pl. II.). The style of the lettering indicates that the inscription is not contemporary with the portrait, but was added by a possessor at the Renaissance, cf. the lettering of No. 81.

- 74** [843] **MALE HEAD** of the Hadrianic period (117-138 A.D.). The portrait **Plate IV**. shows a man in profile to the left with thick hair combed over the forehead, whiskers and slight beard, wearing a chlamys. Pale sapphire, back faceted. Octagon. GRAECO-ROMAN work. H. 1'3; W. 1' cent.

From the Robinson Collection.

- 75** [886] **THE EMPEROR NERO**: head in profile to the left. He wears a laurel wreath and has short whiskers, as on the coins of the year 66-68 A.D. Orange sard. Nearly circular. GRAECO-ROMAN work of the 1st century A.D. Diam. 1'2 cent.

From the Robinson Collection.

- 76** [351] **PORTRAIT HEAD** almost full face, representing a clean-shaven man with **Plate IV**. overhanging brows, rather full cheeks and a cheery expression. Round the head the unintelligible inscription CNPMPNPIPCETHM. Nicolo. Oval truncated cone. ROMAN work of the 2nd or 3rd century A.D. H. (of apex of cone) 1'15; W. '9 cent.

- 77** [342] IMPERIAL PORTRAIT GROUP: on the left, conjugate heads of the Emperor Plate IV. Septimius Severus, A.D. 193-211, and his wife, Julia Domna, in profile; facing them their sons Caracalla (bearded) and Geta. Orange sard. Long oval. ROMAN work of the 3rd century A.D. H. 1'2; W. 1'9 cent.
- 78** [859] MATIDIA, niece of the Emperor Trajan: in profile to the left. On either Plate IV. side of the head the letters PIETAS (pietas). Nicolo. Oval truncated cone. ROMAN work of the 2nd century. H. 1'4; W. 1'1 cent.
From the Robinson Collection. The head is an extraordinarily life-like portrait.
- 79** [925] MALE PORTRAIT HEAD of the Antonine period: in profile to the left. Plate IV. Red sard. Oval. ROMAN work of the 2nd century A.D. H. 1'9; W. 1'5 cent.
From the Robinson Collection. Broken and mended.
- 80** [988] THE EMPEROR GALLIENUS (A.D. 253-268): bust in profile to the left, Plate IV. he wears a radiate crown with fillet, a chlamys and a tunic. Dark amethyst, highly convex back and front. Oval. ROMAN work of the 3rd century A.D. H. 4'4; W. 3'7 cent.
From the A. Morrison (No. 200) and Robinson Collections. The head has previously been identified as Postumus, but it is more like the coin portraits of Gallienus and has the characteristic growth of beard below the cheeks and chin (cf. Bernoulli, *Röm. Ikon.* Vol. II. 3. Coin Pl. V. 10-12).
- 81** [494] MALE PORTRAIT HEAD in profile to the left. Inscription SABBAS. CAST. Plate IV. on either side of the head. Black glass. Oval. RENAISSANCE work. H. 2'; W. 1'6 cent.
A Renaissance portrait of Sabbas of Castiglione, Knight of the Order of S. John of Jerusalem, scholar, writer and founder of the Library at Faenza, died 1554.
Many gems in the antique style were made in Italy during the Renaissance; some, as in this case, without any intention of fraud; it is therefore included in this plate for comparison with genuine antique works.
- 82** [273] HEAD OF A YOUTH in profile to the right. His long hair is confined by a diadem, the ribbon of which has fringed ends. Orange sard. Top chipped. Oval. GRAECO-ROMAN work. H. 1'6; W. 1'4 cent.
- 83** [274] PORTRAIT HEAD of a Julian prince (Tiberius?) in profile to the left. Slight traces of beard; the hair bound with a fillet knotted behind. Gold sard. Oval. GRAECO-ROMAN work. H. 1'4; W. 1'1 cent.
- 84** [349] MALE PORTRAIT HEAD in profile to the left. In the field a bird, a patera with a star on it and a knife. The type belongs to the 3rd century A.D. and the head somewhat resembles Gordianus I. Carnelian. Oval. ROMAN work of the 3rd century A.D. H. 1'2; W. '9 cent.

- 85 [343] FEMALE PORTRAIT HEAD in profile to the left. Hair dressed in the fashion of the 1st century B.C. (see No. 69). Inscription (partly defaced) CAMELIVSC possibly the name of the owner. Golden sard. Face convex, back bevelled. Oval. GRAECO-ROMAN work of the 1st century B.C. H. 1·5; W. 1 cent.

- 86 [260] FEMALE HEAD in profile to the left. The hair is confined by a fillet which passes across the forehead and is wound round the head, supporting a knot of plaits on the neck. Agate of two layers, dark, 1 mill. thick (in which the design is cut) on light. Oval truncated cone. ROMAN work of the 3rd century A.D. H. 1·4; W. 1·15 cent.

- 87 [344] FEMALE PORTRAIT HEAD of the Julian period, showing the arrangement of hair characteristic of that age (see No. 298). Behind the neck the letters TON. Orange sard, surface convex back and front. Oval. GRAECO-ROMAN work of the 1st century A.D. H. 1·3; W. 1·1 cent.

- 88 [311] PORTRAIT HEAD in the character of Isis: the hair arranged in spiral curls on the temples and neck and bound with a fillet knotted above the forehead. In the field a sistrum. Onyx of three layers, brown (in which the design is cut), milky white and dark brown. Oval truncated cone. ROMAN work of the 2nd or 3rd century A.D. H. 1·1; W 8 cent.

IDEAL HEADS.

- 89 [263] APOLLO: youthful male head in profile to the left. His long hair is Plate V. bound with a fillet and falls in a loose heavy mass on the neck; on the crown are three dots (?). Red sard set solid in an antique setting. Oval HELLENISTIC work. H. 1·95; W. 1·3 cent.

From the Morrison Collection (No. 253, Pl. II.). Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CX., M. 93).

- 90 [833] APOLLO: bust with head in profile to the left, the right shoulder Plate V. advanced. The hair is rendered by striated lines as in early bronze statues, bound with a knotted fillet and falls in a loose club on the neck. Aquamarine, highly convex back and front. Oval. GRAECO-ROMAN work of Augustan age.

From the Praun and Robinson Collections. Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CX., M. 88). Published by King, *Antique Gems*, 1866, p. 41; Furtwängler, *Antike Gemmen*, Pl. XL., 3. The gem may be compared with No. 67 both for the attitude and for the smooth delicacy of the execution.

- 91 [255] APOLLO: youthful head in profile to the left. His flowing locks are confined by a laurel wreath and fall in a mass of curls on the shoulders. He wears a chlamys. In the field behind the left shoulder appears the top of a lyre. Orange-red sard, small chip in the rim behind the head. Oval. GRAECO-ROMAN work of 1st century B.C. H. 1.4; W. 1.2 cent. Plate V.

The type with the hair falling in spiral curls on the neck, and the head wreathed with laurel, somewhat resembles the heads of the Apollo of Grynium as shown on coins of Myrina (Aeolis) of the 1st century B.C.

- 92 [266] APOLLO: youthful male head in profile to the left. Fillet in the hair, which is rendered by striations on the crown and falls in formal spiral curls on the forehead and neck. Sardonyx of two layers, the design cut in the upper (dark brown) layer, face convex. Oval. GRAECO-ROMAN work of 1st century B.C. Cf. the coins of Calpurnius Piso L.f. Frugi, 64 B.C. H. 1.45; W. 1.1 cent. Plate V.

- 93 [815] HERAKLES: fragment showing a youthful face in profile to the left. The fragment may be completed by reference to a gem in the British Museum (No. 1281), in which the end of a club appears over one shoulder. Carnelian. GRAECO-ROMAN work of the Augustan age. H. 1.4; W. .7 cent. Plate V.

From the Nott and Robinson Collections. Published: *Bull. d. Inst.* 1831, p. 108, No. 67; Furtwängler, *Antike Gemmen*, Pl. LXIII., 35. Beautiful work.

- 94 [959] HERMES: head wreathed with laurel in profile to the left. In the field a caduceus. Onyx of three layers, the design cut in the upper (brown) layer. Oval truncated cone. GRAECO-ROMAN work of 2nd or 3rd century A.D. H. 1.2; W. .9 cent. Plate V.

From the Robinson Collection.

- 95 [1017] VENUS: three-quarters to the right. The hair is waved over the low broad forehead and falls in loose curls on the neck. Elaborate necklace. Onyx, in an antique setting. Nearly circular. GRAECO-ROMAN work. H. .9; W. .8 cent. Plate V.

From the Higgins Collection (Sale Cat. No. 63).

- 96 [306] HYMEN (?): head in profile to the right. Effeminate face, with rounded outline. Hair bound with a fillet and arranged in spiral curls on the forehead and neck. Tunic fastened on the left shoulder with a clasp. Across the lower part of the design a flaming torch. Orange sard, face slightly convex. Oval. GRAECO-ROMAN work. H. 1.; W. .7 cent. Plate V.

The head closely resembles the Antinous Mondragone in the Louvre (Strong, *Roman Sculpture*, Pl. LXXVII.) which belongs to the Hadrianic period (117-138 A.D.); it may therefore be a portrait of Antinous in the character of Hymen, but as the Antinous type dominated the sculpture of the period, is more probably only an ideal head.

- 97 [305] ARIADNE or MAENAD: bust three-quarters to the left, hair growing low on the forehead and wreathed with vine leaves. Drapery indicated on the neck. The face is of the broad, low-browed type usually adopted for Ariadne. Black jasper, set solid in an antique setting. Rounded oval. GRAECO-ROMAN work. H. .8; W. .65 cent. **Plate V.**
- 98 [252] NIKÉ (Victory): bust in profile to the left. The hair is rolled back from the forehead and twisted into a coil which ends in a knot of curls at the back of the head. Tunic fastened with clasps on the shoulders, on either side of which her (small) wings appear. The face is slightly raised and has an eager expectant look. The type appears on a denarius of M. Antistius (B.C. 16). Moss agate. Oval. GRAECO-ROMAN work of 1st century B.C. H. 2.8; W. 2.45 cent. **Plate V.**
- 99 [322] NIKÉ: bust in profile to the left. The same type as No. 98, but of much rougher execution. Orange sard. Oval. GRAECO-ROMAN work of 1st century B.C. H. 1.4; W. 1.1 cent. **Plate V.**
- 100 [374] HEAD OF MEDUSA: represented as a severed head in profile to the right, with beautiful undistorted features; the eyes are closed, the mouth set as if in death. Wings in the soft full hair, which is knotted on the nape of the neck and fastened with a serpent instead of a fillet above the forehead. Golden sard. Oval. GRAECO-ROMAN work of the Augustan age. H. 1.5; W. 1.2 cent. **Plate V.**
- Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CX., M. 92). There are a number of replicas of this head, which is derived from some very famous original. As it is represented as a head and not as a mask, this original may possibly be found as an accessory of one of the statues of Perseus holding the severed head of Medusa. Such a statue by Myron (5th century B.C.) is known to have been placed on the Acropolis at Athens. The technique shows that the engraving belongs to the Augustan age, *i.e.*, the locks of hair on the neck, crown and cheek are treated in a very elegant and detailed manner which is not in accordance with the broad treatment of the face and of the hair on the temples, where the engraver probably followed his model. Some of the copies are to the right, some to the left.
- 101 [825] ZEUS: bearded bust in profile to the left; the long hair, confined by a fillet and arranged in formal curls on the forehead, falls in a loose club on the neck, a long lock on either shoulder. The fine face has a rather worn, thoughtful look. Nicolo. Oval cone. GRAECO-ROMAN work. H. 1.8; W. 1.4 cent. **Plate V.**
- From the Rogez, A. Morrison (No. 74, Pl. I.) and Robinson Collections. Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CX., M. 82).
- 102 [454] HEAD OF CUPID or of a child: three-quarter face to the left with hair combed down over the forehead, and a round chubby face. Onyx of two layers, white and brown, the design cut in the upper (white) layer. Nearly circular. ROMAN work of 1st century A.D. H. .9; W. .8 cent. **Plate V.**

- 103** [49A] DIONYSOS: bust with bearded head three-quarters to the left, and **Plate V.** inclined slightly forward. The hair is confined by a broad fillet and wreathed with vine tendrils, a leaf appearing on either side of the head. A long lock of hair falls on the shoulders; drapery is shown on the right shoulder. Amethyst, face convex. Oval. GRAECO-ROMAN work. H. 2'15; W. 1'6 cent.

Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CX., M. 87). The type goes back to the dignified, older Greek conception of the 5th century, but the form of the bust and the execution show that the work belongs to a later period.

- 104** [318] HERCULES: bearded head in profile to the left. Hair bound with a fillet **Plate V.** and indicated on the crown by dots in imitation of the archaic manner. The type is that of a middle-aged man with a bullet head and rather brutalized features. Orange sard. Oval truncated cone. ROMAN work of 2nd or 3rd century A.D. H. 1'2; W. 1' cent.

- 105** [327] JUPITER, SOL AND LUNA. Three heads: Jupiter, bearded, in profile **Plate V.** to the left; Sol, youthful and beardless with a radiate crown, full face; Luna in profile to the right, her hair dressed in the Roman fashion of the 1st century B.C., with a crescent above her head. In the field above and below, seven stars representing the seven days of the week. Chalcedony, convex back and front. Long oval. ROMAN work of 1st or 2nd century A.D. H. 1'; W. 1'6 cent.

- 106** [350] SARAPIS: bearded head, full face, wearing a modius crown with olive **Plate V.** leaves. A chlamys is indicated on the breast. The head is of the earlier type copied from heads of Zeus, with a serious but not a gloomy brooding expression. Sardonyx intaglio of two layers, dark brown (in which the design is cut), and white; face highly convex. Oval. GRAECO-ROMAN work. H. 1'2; W. 1' cent.

- 107** [] FEMALE HEAD in profile to the right, wearing a head-dress or helmet **Plate V.** fashioned in the likeness of a crab, the head and eyes of which appear above her forehead, the legs on the nape of the neck, among the flowing locks of hair; possibly Thalassa (the sea) who is sometimes represented on coins with a crab head-dress. Full fleshy features, with large, rather prominent eyes in which the iris and pupil are marked. Ruby sard, face convex. Oval. HELLENISTIC work. H. 1'8; W. 1'4 cent.

- 108** [324] PSYCHE: Herm in profile to the left. Butterfly wings on the shoulders, **Plate V.** hair arranged in spiral curls on the forehead and neck. Behind and below the letters ΑΩΥΤΗΙΟC, in which possibly is concealed the name of the owner. Sardonyx of two layers, translucent brown in which the design is cut, and white which shows only as an edge; face convex. Nearly circular. ITALIC (?) work of 1st century B.C. H. 1'6; W. 1'4 cent.

- 109** [265] BUST OF A WINGED EROS: represented as a chubby baby, three- Plate V.
quarter face to the left, busily engaged in pulling a butterfly to pieces.
Orange sard, back slightly convex, design cut deep. HELLENISTIC work.
H. 1'2; W. 9 cent.
- 110** [624] HEAD in profile to the left: the hair is represented by striated lines, and Plate V.
bound with a double fillet. The upper folds of a tunic and mantle appear
below the neck. Round the head are scattered the letters XEIANNII.
Triangular indentation on the bridge of the nose. Amethyst, face convex.
Oval. BYZANTINE work of 4th or 5th century A.D. H. 2'5; W. 1'8 cent.
- 111** [320] HEAD OF ATHENA in profile to the left, surrounded by a wreath made
of two laurel branches tied together with a ribbon. The goddess wears a
Corinthian helmet decorated with a gryphon's head, and a necklace. The
face is broad with prominent eyes and full lips. Orange sard, back convex.
Nearly circular. Late GRAECO-ROMAN work. Diam. 1'2 cent.
- 112** [315] HEAD OF MEDUSA: three-quarter face to the left, wreathed with
serpents which are knotted on the top of the head and under the chin. The
hair itself is treated naturally, not in snaky locks, and there are wings on
either side of the head. Onyx of two layers, dark brown in which the
snakes are cut, and white, into which the face is cut to a depth of 1½ mill.
Oval truncated cone. GRAECO-ROMAN work. H. 1'3; W. 1'1 cent.

This head is derived from the same model as No. 100, but the engraver has added to it the snakes
knotted over the forehead and under the chin (cf. Nos. 281, 282) which are characteristic of
the late type of Gorgoneion.

MYTHOLOGICAL SUBJECTS.

- **113** [390] NEMESIS: fully draped female figure, standing in profile to the left, Plate VI.
holding out the upper edge of her tunic with her right hand, in the attitude
characteristic of the goddess. Her hair is dressed after the fashion of the
1st century B.C. (cf. No. 69). Ground line beneath the figure. On either
side ATIMHTOY = "(the property) of Atimetos." Golden sard, face convex.
Oval. GRAECO-ROMAN work of the 1st century B.C. H. 1; W. 7 cent.
- 114** [466] ATHENA, wearing a Corinthian helmet, and a peplos with a cape- Plate VI.
shaped ægis, stands in profile to the right, in her left hand her spear
(held vertically), and in her right, out-stretched, a bowl. Plasma, face
convex. Oval. Minute rough GRAECO-ROMAN work of 1st century A.D.
H. 8; W. 5 cent.

- 115** [420] ATHENA, helmeted, standing in profile to the left. On her left arm a shield and in the hand a spear, under her right arm a distaff, in her right hand a spindle, as if combining the types of the warlike and of the peaceful Athena (Ergané), the patroness of housewifely accomplishments. Ground line. Red sard, face convex, in an antique plain setting. Oval. Late GRAECO-ROMAN work. H. 1.3; W. 1.1 cent. Plate VI.

- 116** [817] ATHENA, wearing a Corinthian helmet and a peplos with overfold, stands to the left with a lance in her left hand and with her right pours a libation from a bowl. Ground line. Red carnelian, face slightly convex. Oval. HELLENISTIC work. H. 3.5; W. 1.95 cent. Plate VI.

From the Morrison (Sale Cat., No. 188) and Robinson Collections. Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CX., M. 89). Published by Furtwängler, *Antike Gemmen*, Pl. LXIII., 8. The engraving is very shallow, and the execution rapid and slight.

- 117** [918] HERMES: the god, with a winged petasos on his head, winged sandals, and a caduceus in his uplifted right hand, has paused in his rapid flight for one moment, and stands with his right foot just poised on the back of a tortoise. A light scarf is twisted round his left arm and floats behind him in the breeze. Garnet cut *en cabochon*, face highly convex. Oval. HELLENISTIC work. H. .2; W. 1.2 cent. Plate VI.

From the A. Morrison (No. 72, Pl. I.) and Robinson Collections. The engraving though shallow, is effective, the contrast between the clumsy gait of the tortoise and the grace of the flying god is cleverly indicated.

- 118** [465] ISIS-TYCHÉ: fully draped female figure standing to the front, with her head turned to the right. In her hair the feather, symbol of Isis, on her left arm the cornucopiae, symbol of Tyché (Fortuna). Her right hand rests on a rudder, another symbol of the goddess. Golden sard in an antique gold setting, face convex. Oval. Very minute GRAECO-ROMAN work. H. .9; W. .6 cent. Plate VI.

- 119** [413] ISIS-TYCHÉ: the same type as the preceding. The figure stands on a plinth, and is obviously copied from a statue. Below the cornucopiae and drapery on the left arm, the letters ΕΥΧΕΙ Εὐ(τύ)χῃ = "Good luck to you." Plasma, surface convex. Oval. GRAECO-ROMAN work of 2nd or 3rd century A.D. H. 1.4; W. 1.2 cent. Plate VI.

For the inscription see No. 325.

- 120** [949] ARTEMIS-TYCHÉ, standing to the right, pours out a libation over an incense altar. She wears a Doric chiton girt round the waist, which leaves her right breast bare; a quiver-strap crosses the drapery from right to left, and the end of a bow projects above her right shoulder. On her left arm she Plate VI.

carries a cornucopiae full of fruit. Red sard, face slightly convex, set solid in a very flimsy gold setting and secured by gold claws. Oval. HELLENISTIC work. H. 3.3; W. 2.2 cent.

From the Robinson Collection. Found by Admiral Spratt in Melos. Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CX., O. 65). Published by Furtwängler, *Antike Gemmen*, Pl. XXXI., 41, who describes the figure as an Artemis-Tyché, of a type which he refers back to a Praxitelean statue of Artemis, bearing a quiver on her left arm. In the derived type this was replaced by the cornucopiae of Tyché, though the quiver strap is retained, as it gives an especial charm to the drapery. The engraving is sketchy, as is so often the case in Hellenistic work. The setting of the larger gems of the period is often either hollow, or, as in this case, extremely flimsy, so as to avoid unnecessary weight.

- 121** [377] DIONYSOS: a youthful effeminate figure, nude, save for the nebris knotted on his right shoulder, his head wreathed with grapes and vine leaves, stands to the front, leaning his left arm on a pillar. In his left hand he holds a thyrsos decked with fillets, in his right a bunch of grapes. A long fold of drapery falls from the pillar across his left thigh in the fashion common to undraped statue-types of the period. Ground line. Initials C.T in the field. Brown sard, face convex. Oval. GRAECO-ROMAN work. H. 2'; W. 1.3 cent.
- 122** [403] YOUTHFUL DIVINITY: a male figure, nude save for a cloak fastened in front on his chest, stands slightly to the left in front of an altar, the whole weight thrown on the left leg, the right leg bent. Drapery is twisted round the right arm, below which projects a sword, in the left hand is a spear. Ground line below the figure, which is derived from a statue of 4th century type. Rock crystal, face convex. Oval. HELLENISTIC work. H. 1.7; W. 1.1 cent.
- 123** [404] DIONYSOS: he stands in profile to the right, with his right foot on a stone. In his right hand he holds a thyrsos, some drapery is twisted round his left arm. The figure is derived from a statue-type. Nicolo. Oval truncated cone. GRAECO-ROMAN work of Imperial period. H. 1'; W. .7 cent.
- 124** [954] DIONYSOS; youthful nude figure standing to the front, with face turned to the right. His long hair is knotted behind his head, and he wears high boots. His uplifted left hand grasps a thyrsos decorated with fillets, on which he rests his weight; in his right he holds a two-handed cup (*kantharos*) towards which a panther stretches up its head; ground line forming an exergual space. Yellow topaz; face convex, back bevelled. Oval. Careless HELLENISTIC work. H. 1.2; W. .75 cent.

From the Robinson Collection. For the type, cf. the scarabaeoid No. 55.

- 125 [807] DIONYSOS: a youthful nude figure with a thyrsos over his left shoulder, Plate VI. standing in profile to the left. The weight of the body is thrown on the right leg, while the left is bent at the knee and rests on the point of the foot. The right hand is laid on the hip. Inscription ΑΥΛΟΥ, the name of the engraver Aulos. Sardonyx of two layers, dark brown, in which the design is cut, framed by the lighter layer. GRAECO-ROMAN work of Augustan period. H. 1·; W. ·7 cent.

From the Mayer and Robinson Collections. There are a number of gems signed by this engraver, who signs indifferently ΑΥΛΟC and ΑΥΛΟΥ, and who appears to have worked at the end of the 1st century B.C.

- 126 [289] YOUTHFUL SATYR, dancing on tiptoe to the right. His head is thrown back, a thyrsos tied with fillets rests on his right shoulder, in his left hand he holds a cup. In the field a wine-jug (*oinochoe*). Ground line indicated under his right foot. Golden sard, face and back slightly convex. Oval. HELLENISTIC work. H. 1·3; W. ·8 cent.

For the execution and attitude, cf. the Hermes, No. 117 (Pl. VI). The design is modelled on the 5th century conception of the satyr, when his beast nature was indicated by a small furry tail. This tail he lost in the succeeding age, when under the influence of Praxitelean types all the gods and their attendants underwent a rejuvenating and beautifying process. Delicate spirited work of the early Hellenistic period.

- 127 [540] YOUTHFUL AEGIPAN, seated on a rock beneath a tree. He is represented with goat-hoofs, pointed ears, and little horns in his curly hair. Drapery is arranged over the rock and under the left arm. In the field a club. Ground line forming an exergual space. The markedly pictorial treatment of the subject shows that it is derived not from a statue but from a picture. Amethyst, face convex, in an antique setting. Oval. Rough and sketchy late HELLENISTIC work. H. 2·2; W. 1·6 cent.

- 128 [804] TWO NUDE SATYRS, engaged in the game of *ephedrismos*; one player kneels on the back of the other, whose hands he grasps to steady himself, while the other runs at full speed. Ground line beneath the runner's foot. Paste in imitation of a nicolo, surface slightly convex. Oval. GRAECO-ROMAN work of late Imperial period. H. 1·3; W. 1· cent.

From the Robinson Collection. "According to Pollux (IX., 119) 'In *ephedrismos* they set up a stone at a distance and aim at it with balls or stones. He who fails to knock it over carries him who has succeeded until, with his eyes covered, he reaches the stone.'"—A. H. Smith, in *Journal of Hellenic Studies*, Vol. XI., p. 280.

- 129 [410] YOUTHFUL SATYR: nude figure dancing along on tip-toe to the right, with his back to the spectator, his head turned over his right shoulder towards a bird, which he grasps round the neck with his right hand; from his left dangles a lizard. Ground line below the figure. Nicolo. Oval. GRAECO-ROMAN work. H. 1·4; W. 1· cent.

130 [383] NUDE SATYR moving to the left, looks back over his right shoulder at **Plate VI.**
an object in his right hand, with which he teases a panther. His long hair is knotted behind his head, he has a horse tail and carries a stick (*pedum*) in his left hand. Ground line beneath the feet. Brown sard, face convex. GRAECO-ROMAN work. H. 1·7; W. 1· cent.

131 [382] DIONYSIAC SCENE. A nude bearded satyr sits on a stone under a tree, **Plate VI.**
holding in his right hand a two-handled cup (*kantharos*); facing him on an altar kneels another figure in profile, holding between his teeth drapery the other end of which is fastened to a bough of the tree, to form an awning. In the centre a high vase with a handle; behind it a thyrsos decked with fillets, resting against the altar. Ground line forming an exergual space. The whole design framed in a border. Red sard. Long oval. GRAECO-ROMAN work. H. 9; W. 1·2 cent.

132 [963] YOUTHFUL SATYR standing to the front, with his head turned over his **Plate VI.**
left shoulder. In one hand he holds a pedum, in the other a bunch of grapes; a cloak is thrown over his left shoulder. In the field to the right a bunch of grapes (?). Sardonyx of three layers. Oval. Truncated cone. ROMAN work of 2nd or 3rd century A.D. H. (of apex of cone) 4; W. (of do.) 25 cent.

From the Robinson Collection. Owing to the very minute field, the engraving is of the roughest character.

133 [919] GROUP OF TWO NUDE YOUTHFUL SATYRS. The one, kneeling on **Plate VI.**
one knee, supports his right leg with both hands and rests the foot on the thigh of his companion, who, also kneeling, examines it carefully in search of a thorn. In the background an Ionic pillar, on which stands a vase holding two vine-branches which frame the design. Beneath it a ground line forming an exergual space. Red sard. Long oval. GRAECO-ROMAN work. H. 1·5; W. 1·8 cent.

From the Robinson Collection. The design is treated pictorially in the style of the 1st century A.D.

134 [67] MASK OF A BEARDED PAN, between Pan-pipes (*syriux*) and a pedum. **Plate VI.**
Sardonyx of two layers, white on sard. Oblong. GRAECO-ROMAN work. H. 4; W. 9 cent.

135 [395] PRIAPOS HERM: a bearded male figure in profile to the left, with a **Plate VI.**
thyrsos on the left arm. Onyx, face convex. Oval. GRAECO-ROMAN work. H. 1·1; W. 7 cent.

- 136** [1025] SEILENOS, his bald head wreathed with vine-leaves, seated by the roadside, drinking from a cup. In the distance a pile of stones on which stands a small shrine; a serpent is engraved on the front of it. Ground line forming an exergual space. Agate. Oval. GRAECO-ROMAN work, deeply cut. H. 1.5; W. 1.1 cent. **Plate VI.**
- 137** [283] SEILENOS RIDING ON A MULE. With a thyrsos over his left shoulder, and his right hand resting on the mule's flank, he allows it to jog lazily along with the reins on its neck. Ground line beneath its hoofs. Orange sard. Long oval. GRAECO-ROMAN work. H. 1.1; W. 1.5 cent. **Plate VI.**
- 138** [419] NUDE FEMALE FIGURE, moving swiftly to the right. Her right hand is uplifted to her head, her left turned back, grasps the middle of a serpent which holds itself erect and stiff. Garnet, in an antique setting. ROMAN work of 2nd or 3rd century. H. .8; W. .6 cent.
- 139** [880] APHRODITE, nude save for a drapery twisted round her left arm and floating behind her, moves to the left and bends to give her right hand to a winged Eros who runs in front of her with his bow in his left hand. In her outstretched left hand the goddess holds a chaplet. Lapis lazuli, slightly convex back and front. Oval. GRAECO-ROMAN work. H. 1.1; W. .85 cent. **Plate VII.**
- From the Robinson Collection. The subject is treated as if it were a genre study. Save for the nudity of the figures and the wings of Eros, there is nothing to distinguish it from a study of an ordinary mother playing with her child. This treatment is characteristic of the work of the 2nd and 1st centuries B.C., in which Aphrodite is only a beautiful nude woman and Eros a winged and very mischievous boy.
- 140** [876] APHRODITE BETWEEN TWO EROTES. The goddess, a nude full-length figure, stands to the front, the right leg slightly bent; her right hand is raised towards her hair, in her left she holds a garland and gazes into a mirror held up by the Eros on her left hand. The second Eros offers her a garland. Between them they hold a piece of drapery. Plasma. Oval. GRAECO-ROMAN work of 1st century A.D. H. 1; W. .7 cent. **Plate VII.**
- From the Robinson Collection.
- 141** [369] EROS, a winged boy, his long hair knotted behind his head, stands in profile to the left, burning a butterfly (Psyche), the symbol of the soul, which he holds in his left hand over the torch in his right. Ground line. Wine sard, face convex. Oval. GRAECO-ROMAN work. H. 1.4; W. 1.1 cent. **Plate VII.**

For other gems referring to the Eros and Psyche myth see Nos. 12, 328 and 329. In the above gem and No. 12 the reference is more to the torments inflicted on the soul by love than to the actual story of Eros and Psyche.

- 142** [376] TWO EROTES, represented as winged children facing each other, plucking Plate VII.
fruit from a tree, in the upper branches of which are two birds (pigeons);
the whole placed on a ground line. In the exergual space below it, a
crescent and two stars. In the field on either side of the tree C O and two
masks. Onyx, with convex face, set in an antique ring with a plain hoop.
Oval. GRAECO-ROMAN work. H. 1'4; W. 1' cent.

- 143** [373] EROS, represented as a nude winged child, rides a horse at full gallop to Plate VII.
the left. Ground line below the horse's hind hoofs. Golden sard, face
slightly convex. Long oval. GRAECO-ROMAN work. H. 1'2; W. 1'7 cent.

The design is spirited and effective, but the attempt at foreshortening the horse's head is not quite successful, and the artist, who was perhaps more accustomed to cutting cameos than to engraving intaglios, has forgotten to reverse his design and has placed the reins in the right, the whip in the left hand.

- 144** [371] EROS CONSULTING AN ORACLE. Eros, represented as a nude winged Plate VII.
youth with long hair knotted behind, is seated on a low heap of stones in
profile to the right, with arms outstretched towards a bearded male head
placed on a low altar facing him. The whole on a ground line. Red sard.
Long oval. GRAECO-ROMAN work. H. '9; W. 1'1 cent.

For a somewhat similar subject see No. 171, Plate III., where a youth is recording a prophecy uttered by a head on the ground. In the present instance, however, the head is evidently not human, but seems to be the head of a statue placed on a pedestal.

- 145** [42] EROS, a winged youth, rides a high-stepping horse with a long tail and a Plate VII.
hogged mane to the left. Ground line. Red sard, face convex. Oval.
GRAECO-ROMAN work. H. 1'1; W. 1'2 cent.

The execution is rather careless; the right knee of Eros and the shoulder of the horse are not clearly distinguished from each other.

- 146** [372] EROS riding a lion to the right. The lion's tail is arranged in a vertical Plate VII.
spiral ending in a serpent's head, possibly with apotropaic intent. Ground
line. Nicolo, face convex. Long oval. GRAECO-ROMAN work. H. 1';
W. 1'4 cent.

- 147** [279] EROS with a bird. He kneels on his left knee, and supporting himself
with his left hand, bends forward and holds out a bird (pigeon?) by one wing
as if about to let it fly. A string, fastened to the bird, is secured under his
left hand. Golden sard, face convex. Long oval. GRAECO-ROMAN work.
H. '95; W. 1'3 cent.

- 148 [285] NIKÉ (Victory), semi-nude, her head thrown back, moves swiftly to the left bearing on her left shoulder a trophy of arms, shield, cuirass and helmet, which she supports with both hands. Her lower limbs are veiled in thin transparent drapery. Fillets float from the trophy. Deep ruby sard, face convex. Oval. GRAECO-ROMAN work of 1st century B.C. H. 2; W. 1.5 cent. Plate VII.

The work is typical of the period, the design effective owing to its use of earlier types, the execution superficial and somewhat mannered, especially in the treatment of drapery.

- 149 [981] NIKÉ, represented as a semi-nude winged maiden, seated on a rock to the left, her left foot on a stone, writes with a stylus on a shield; another shield rests against the rock. Her wavy hair is arranged in a coil of plaits at the back of the head, her lower limbs are swathed in semi-transparent drapery. Amethyst, back and face convex. Oval. GRAECO-ROMAN work of the Augustan age. H. 4.5; 3 cent. Plate VII.

From the Robinson Collection. Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CX., M. 95). Published by Furtwängler, *Antike Gemmen*, Pl. LXIII., 30. The type of figure with its small head and long limbs is borrowed from a 4th century original; the design is broadly treated, as the amethyst is not sufficiently hard for minute engraving.

- 150 [417] NIKÉ (Victory), represented as a semi-nude maiden, standing to the left, her left foot on a stone, writes on a shield which she supports on her left knee. Her hair is knotted on the nape of the neck, her lower limbs swathed in drapery. Amethyst, face convex, back highly convex. Oval. GRAECO-ROMAN work of Augustan age. H. 2.2; W. 1.5 cent. Plate VII.

Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CX., M. 78).

- 151 [396] SYMBOLICAL GROUP: on the left a draped female figure, wearing a wreath, leans over a high shield (?) on the upper edge of which her arms rest; on the shield, L.XXII. Facing her on the right a semi-nude recumbent male figure holding in his right hand a long reed the branching plumes of which appear behind his head; on his left arm a cornucopiae. At his right knee stands a small figure, the two forming a group which may possibly represent a river and its tributary. The female figure closely resembles a Muse; it is therefore possible that the gem commemorates some incident in the history of the Twenty-Second Legion (L.XXII) (Primigenia) which was embodied by the Emperor Claudius after the occupation of Britain. Throughout the whole of the Imperial period it was stationed in Gaul, and had its fixed camp at Mayence on the Rhine, where many tokens of its long residence have been found. Ground line beneath the design. Golden sard. Long oval. GRAECO-ROMAN work of the Imperial period. H. 1.1; W. 1.5 cent. Plate VI.

- 152** [889] GLORIFICATION OF A PERSONIFIED CITY. Group of four figures: in **Plate VII.** the centre a female figure, draped and veiled, and wearing a turreted crown, seated on a cushioned seat, represents the city; below her, supporting her, with outstretched arms, the upper part of a bearded male figure, personifying the river on which the city stood. On her right, a standing draped female figure, with rudder and cornucopiæ, the Tyché or Fortune of the city, and on the left a male figure, with cuirass and sceptre, who holds out a wreath to the central figure. In the field the inscription **MAPHNOC** probably the name of the owner of the gem. Golden sard, face slightly convex. Long oval. GRAECO-ROMAN work of Imperial date. H. 1·4; W. 1·7 cent.

From the Robinson Collection. The design is derived from a composition by the sculptor Eutychides who, on the restoration of Antiocheia by Seleukos Nikator (B.C. 302) made for the new city an allegorical figure of Tyché supported on the shoulders of the river-god Orontes. To this the engraver has added a standing figure of the usual Tyché type and the figure representing either Seleukos or some other benefactor of the city.

- 153** [358] CORONATION OF A MARTYR OR SAINT. The Martyr is represented **Plate VII.** only as a head in profile to the right, the upper edge of the tunic and the folds of the mantle being indicated on the neck. On either side is an angel with nimbus, clothed in tunic and mantle, who holds up a ten-rayed crown above the central head. Golden sard. Long oval. 5th or 6th century A.D. H. ·2; W. 3 cent.

For the technique compare No. 110, Plate V., for the angels, No. 345, Plate XVIII.

- 154** [326] COLOSSAL FEMALE HEAD, wearing a mural crown, in profile to the **Plate VII.** left; probably the head of a cultus statue. Folds of drapery on the shoulders from which spring two writhing snakes. Behind the head, on a chair, sits a small winged female figure (Niké), who holds a lock of the goddess' hair and appears to be dressing it. The design seems to be an adaptation of a Cybele type to that of Athena adorned by a Niké. The mural crown belongs to Cybele, and the writhing snakes, which represent the aegis of Athena, have dogs' heads in reference to her. A gilt terracotta medallion in the British Museum represents a full face bust of Athena, bearing on either shoulder a Niké who is fastening on her earrings. Orange sard. Long oval. H. 1·25; W. 1·5 cent.

A cast of a similar gem of unknown material and provenance is published by Raspe, *Catalogue of Tassie's Gems*, Vol. 1, No. 789, and figured (inaccurately) on Plate XVI.

LEGENDARY SUBJECTS.

The whole series of gems from Nos. 155 to 165, 169, 173 inclusive, was probably made in Italy by Greek engravers or local workmen inspired by Greek influences, working for an Italic or Roman public; these as a rule preferred subjects from legend and the Epic poems, of the kind represented on the Etruscan and Italic scarabs, to the mythological subjects then in favour in the Hellenistic world. The term GRAECO-ITALIC is therefore used to distinguish them both from the Italic gems made by native artists and from the Graeco-Roman gems.

- 155** [392] PHAETHON driving the chariot of the sun. He is nude save for a chlamys floating behind him, and drives a quadriga towards the spectator. The front of the chariot body is shewn, and the horses are symmetrically arranged in profile on either side, so as to fill the space. Banded onyx. Nearly circular. GRAECO-ITALIC work. Diam. 1·1 cent. **Plate VII.**

- 156** [831] HERAKLES AND THE LERNAEAN HYDRA. The hero, a nude beardless figure, stands with legs apart grasping one head of the Hydra, which has twined itself round his left leg and attempts to attack him with its other six heads; in his right hand Herakles holds his club uplifted to strike. Ground line. Orange sard. Circular. GRAECO-ITALIC work. Diam. 1·1 cent. **Plate VII.**

From the Robinson Collection.

- 157** [896] HERAKLES AND THE NEMEAN LION. The hero, nude and bearded, clasps the lion with both arms in an attempt to strangle it; the lion, with its hind claws dug firmly into the hero's flesh, endeavours to bite him. In the field behind Herakles his club. Ground line. Nicolo, the design deeply engraved in the lower dark layer, the surface light; thick slice of stone in the shape of a very much truncated cone. Oval. GRAECO-ITALIC work. H. 1·2; W. 1· cent. **Plate VII.**

From the Robinson Collection. The design appears on Etruscan scarabs of all periods.

- 158** [836] KAIROS ("Occasion"): the divinity, represented as a bearded man, with a prominent fore-lock, and with small wings on his shoulders and feet, steals forward on tiptoe. On his outstretched right hand sits a butterfly; with his left he steadies a pair of scales which hang in the field. Ground line. Golden sard, face slightly convex, back flat. Oval. GRAECO-ITALIC work. H. 1·3; W. 1· cent. **Plate VII.**

From the Robinson Collection. Published by Furtwängler, *Antike Gemmen*, Pl. XLIII, 49, who considers it belongs to the pre-Imperial period and is connected with the Italian gems of that period. The figure is derived from a 4th century statue by Lysippos, known to us only by an epigram of Poseidippos which alludes to his stealing forward on tiptoe so as to slip past unnoticed. For the type, see Curtius, *Arch. Zeit.*, xxxiii., pp. 1-8, Pls. I, II. The butterfly is the symbol of the human soul.

- 159** [398] **ANGUIPEDE GIANT** fronting the spectator with his head turned over his right shoulder. In his left hand a stone; a skin hangs from his right arm. Ground line forming an exergual space; the whole framed in a line border. Red sard, face slightly convex. Circular. GRAECO-ITALIC work. H. 1.1; W. 1.1 cent.

- 160** [386] **PRIAM (?)**: a male figure, clad in helmet, cuirass and greaves, kneels to the left on the right knee. On his left shoulder he bears a staff, at each end of which is a bundle. In the field to the left of the figure PRIA. Ground line. Brown sard, face convex. Wide oval. GRAECO-ITALIC work. H. 1.1; W. .9 cent.

The type is frequently found in Italic gems where it represents a peasant in tunic and cloak with pointed hood, holding a staff on which his parcels are slung. The difference in dress and the inscription show that here we have Priam on his way to beg the body of Hector and bearing its ransom.

- 161** [998] **AENEAS, ANCHISES AND ASCANIUS**: Aeneas in full armour strides to the left, carrying on his shoulder the aged Anchises, who is enveloped in a mantle and holds on his knee the round box (*cista*) containing the family treasures. With his right hand Aeneas leads the child Ascanius, wearing a short tunic. Ground line between Aeneas' feet. Chalcedony. Oblong with rounded corners. GRAECO-ITALIC work of the 1st century B.C. H. 1.1; W. .7 cent.

From the Robinson Collection. An almost identical gem (carnelian) in the Berlin Antiquarium, No. 6,495, is figured by Furtwängler, *Antike Gemmen*, Pl. XXX., 61; another was included in the Sambon Sale (1902) (Cat. No. 182, Pl. II., 14).

- 162** [401] **ODYSSEUS, THE ARCHER**: the hero, wearing the pointed cap (*pilos*) and a short tunic (*exomis*) which leaves the right shoulder bare, stands resting his whole weight on his left leg, over which the right is crossed, and takes careful aim with his bow; his quiver hangs at his left side. In the field the inscription NICADER, the A and D joined to make AND (Nicander), probably the name of the owner, and H. Ground line. Brown sard, face convex, back flat. GRAECO-ITALIC work. H. 1.2; W. 1.1 cent.

- 163** [915] **THE RETURN OF ODYSSEUS**: the hero, wearing a pilos, tunic and short cloak, sits on a pithos to the right, his right hand fingering his cloak, his left resting on the pithos, and gazes thoughtfully to the left. Behind him stands Penelope, veiled, her left hand holding her veil. Paste, in imitation of a nicolo, face convex, set solid in a flimsy antique setting. GRAECO-ITALIC work. H. 2.6; W. 2.1 cent.

From the Robinson Collection. Published by Furtwängler, *Antike Gemmen*, Pl. XXV., 36. The figure of Odysseus seated on a pithos frequently appears on the glass pastes of the period, sometimes with, sometimes without Penelope. As his figure and attitude are constant it seems probable that they are copied from some well-known picture in which he alone appeared, while Penelope is an accessory introduced by the gem-cutter. The peculiarity of our design is that Odysseus is looking away from Penelope, not at her.

- 164** [233] **KADMOS ASLEEP** on his shield: the hero, a nude beardless figure, with **Plate VII.** his hair dressed in a club in the archaic fashion, lies asleep, his head sunk on his breast. The serpent has twined itself round his right leg. In the field his water-jar (*hydria*). Paste, imitating a banded agate of green and blue, with incised vertical white lines. Long oval. GRAECO-ITALIC work. H. 1·3; W. 1·6 cent.

Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CXII., M., 128,^o where it is described as Philoktetes). The identification with Kadmos is rendered certain by the presence of the *hydria* which is an integral part of the Kadmos story and has no connection with the history of Philoktetes. Kadmos desiring to offer sacrifice to Apollo at Delphi went to fetch water from the sacred spring; there he fell asleep, and awaking to find the serpent who guarded the spring twined round his leg, killed it. The story is frequently represented on Etruscan scarabs.

- 165** [296] **DEATH OF KAPANEUS**: the hero, struck by lightning in the chest, falls **Plate VII.** backwards. By his right hand lies his sword, his left grasps at the edge of his shield. Two spears and shields are placed in front of him so as to fill the field of the gem; above in the field, forked lightning. Orange sard, nearly square with rounded corners. GRAECO-ITALIC work. Diam. 1· cent.

- 166** [911] **HERO KNEELING ON A TORTOISE**. A nude bearded figure with a **Plate VII.** pilos on his head, a branch in his right hand, kneels on a tortoise which carries him over the sea, indicated by waving lines. The tortoise stretches up its head to eat the berries on the branch which the hero holds out to it. Mottled olive-green plasma, face convex. Lozenge shape. ITALIC work. H. 1·8; W. 1·6 cent.

From the Higgins and Robinson Collections. The type of the hero, tortoise-borne over the sea, appears on late Etruscan bronzes, and on gems. The Etruscan myth illustrated by the gem is not known to us from literary sources.

- 167** [409] **HEROES DRAWING LOTS**: a group of three male figures. On the left **Plate III.** a warrior fully-armed (crested helmet, cuirass, greaves, shield with a Gorgon's head device, and spear) stands in profile to the right, facing two nude figures, one of whom bends to draw his lot from a vase placed in the centre of the group, while the other stands behind him awaiting his turn. Deep wine sard. Oval. ITALIC work. H. 1·3; W. 1·1 cent.

The design, as in the scarabs, is carefully arranged to fill the entire field; there is an almost entire absence of modelling in the nude forms, and the execution is at the same time superficial and clumsy.

- 168** [384] **HERAKLES AND A COMPANION**: Herakles, a beardless thickset **Plate III.** figure, his right hand resting on his club, a lion's skin over his left arm, stands in heroic nudity to the right, facing his interlocutor, a bearded elderly man in a short tunic and cloak, who leans on a knotted stick and raises his right hand to emphasize his speech. Ground line. Banded sard. Oval. ITALIC work. H. 1·3; W. 1· cent.

For the design cf. No. 47, a late Etruscan scarab.

- 169** [229] **KNEELING WARRIOR**: the hero is nude, save for a triple-crested helmet **Plate III.** and a sword-belt. On his left arm a round shield, of which the inner side with the leather straps is shown; in his right hand a stone. Below his foot and knee, indications of the ground on which he kneels. In the field an *ankh*. Golden sard, possibly a sawn scarab. Oval. GRAECO-ITALIC work about the 4th century B.C. H. 1.85; W. 1.25 cent.

Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CX., M. 121). The type of the crouching warrior is one which occurs, with slight variations, on Etruscan scarabs of the best period, and is differentiated by the accessories into Achilles drawing the arrow from his foot, Diomede, &c. The foreshortening in our example is a *tour de force*, the modelling of the nude forms correct, without undue exaggeration, and the artist has given the figure an alert watchful air entirely in keeping with the subject.

- 170** [381] **COUNTRYMAN AND DOG**: the man, a clumsy figure in a short tunic, **Plate III.** and a rough cloak fastened on the chest, stands to the left with a stick in his right hand; before him sits his dog, looking in the same direction. To the left in the field the letters T.A.F. Brown sard. Oval. ITALIC work. H. 1.2; W. 1. cent.

- 171** [] **THE ORACLE**: a male figure, wearing a helmet, his short cloak floating **Plate III.** behind him, bends forwards and writes on a folding tablet (*diptychon*) the words uttered by a head rising up out of the ground in front of him. "Cable" border. Banded agate. Oval. ITALIC work. H. 1.1; W. .9 cent.

Numerous gems, both Etruscan and Italic, repeat this scene, which probably represents the calling-up of a dead person, in order to question him or her as to the future. The Etruscan seers were deeply learned in the spells necessary to effect this, a very favourite method of divination among both their own countrymen and the Romans. Possibly there is also an allusion to the legend that the Etruscans learnt the science of augury from the child Tages who appeared in the field of Agylla. According to Cicero (*de Div.* II., 23) all Etruria flocked to see the wondrous earth-born child, and took down his teaching *in writing*.

- 172** [400] **GROTESQUE FIGURE**: an emaciated male figure with long limbs, his **Plate III.** back formed in the likeness of a wasp's body on which sits an insect, hobbles to the left, one hand outstretched, supporting his steps on a knotted stick. Ground line, forming an exergual space. Red sard. Oval. ITALIC work. H. 1.5; W. 1.1.

- 173** [331] **DRAPED FEMALE FIGURE**, a cup in her left hand, a twig hanging from **Plate III.** her right, moves with down-bent head to the left. Her hair is rolled off the face and knotted as in No. 69. Behind the figure the inscription P.V.D.E.A. Onyx of two layers, the upper, in which the design is cut, white, on a brown background; face convex. Oval. GRAECO-ITALIC work. H. 1.3; W. .9 cent.

GENRE SUBJECTS.

- 174** [] COMBAT BETWEEN A PERSIAN AND A GREEK. The Persian, a **Plate VII.** bearded man, clad in full Persian costume (see No. 58, **Plate III.**) is mounted on a fiery steed with a saddle cloth, and draws rein, in order to throw his spear at his foe. The Greek, a young man, wearing a helmet without a crest, short chiton and cuirass, a round shield on his left arm, has fallen to the left on his left knee, and raises his sword-arm above his head to ward off the coming blow. Ground lines below the figures. Golden sard. Oblong with rounded corners. GRAECO-PERSIAN work of the end of 5th century B.C. H. .8; W. 1. cent.

The gem is wrongly inscribed round the setting of the bezel as "Theseus conquers the Amazons."

Very delicate Ionian-Greek work, made perhaps, like Nos. 58, 59 and 175, by a Greek artist for a Persian patron.

- 175** [418] LION HUNT. A rider, in oriental costume, gallops his horse to the left **Plate III.** and hurls his spear at a lion, which he misses. Owing to exigencies of space the lion is shown below the horse. The horse's mane and tail are plaited and tied up. Ground lines below the hind feet of horse and lion. Red sard, face convex. Oval. GRAECO-PERSIAN work of rather clumsy type. H. 1.7; W. 1.4 cent.

- 176** [412] CHARIOT RACE. Four four-horse chariots (*quadrigae*) are represented **Plate III.** as taking part. One has already passed the goal-posts (*metae*), high pillars crowned with a cone-shaped object. Ground lines beneath the wheels of each chariot and some of the horses' feet. Red sard. Long oval. Late GRAECO-ROMAN work. H. .11; W. 1.6 cent.

- 177** [839] SCENE OF GREETING: a group of four persons, in the centre a youth **Plate III.** and a maiden, on either side a spectator. The youth, nude, stands still, the maiden, semi-nude, rushes up to him and flings her arms round his neck. On one side stands a bearded man draped in an himation; on the other a semi-nude figure with both arms free. A fifth figure, now broken away, stood behind him. Probably a scene from a play. Banded agate, back slightly convex, left side broken. Long oval. GRAECO-ROMAN work. H. 1. cent.; W. 1.4 cent.

The Roman actors did not wear masks until about the beginning of the 1st century B.C., when Roscius introduced them on the Roman stage, after which they came into general use. If the subject of the gem is rightly identified it cannot be of later date than the 1st century B.C., as the players do not wear masks.

178 [387] FISHERMAN: an elderly man, wearing a cap and a tunic girt round the waist, sits to the left, fishing from a boat. Monogram HER (Her) on the side of the boat. Brown sard, face convex. Circular. ITALIC work. Diam. 1 cent.

179 [] FISHERMAN: he wears a sailor's conical cap and short tunic girt round the waist and sits fishing from the stern of his boat; in his left hand is his rod, his right rests on the tiller. The steering oar is clearly shewn. Brown sard, face convex. Oval. ITALIC work. H. 1.6; W. 1.3 cent.

180 [913] ACTOR: draped in a toga and wearing the mask of a bald-headed man; he stands with his left hand behind his back, in his right he holds a wreath. Onyx of three layers, brown, in which the design is cut, milky white bordering the design, and dark brown. Oval truncated cone. ROMAN work of 2nd or 3rd century A.D. H. 1.35; W. .95 cent.

From the Robinson Collection.

MASKS, GRYLLI, ETC.

The masks (Nos. 181-185) have no apotropaic meaning, but simply bear witness to an intense interest in everything belonging to the theatre. Tragic masks (No. 181) are comparatively rare, and are usually of Hellenistic workmanship. The Graeco-Italic masks represent characters from farce (Nos. 182, 183), or from "genteel comedy" (Nos. 184, 185).

The term *gryllus* (Nos. 188-192 inclusive) is applied to designs made up of a number of fantastic elements, all possessing magic power, the combination of which into a more or less congruous whole was supposed to possess still greater virtue as a charm against evil. Combinations of two masks are found on the Phœnician and Carthaginian scarabs of the 5th century; from thence they spread into Italy, and are found among the Italic gems, but by far the greater number belong to the later Graeco-Roman period (1st and 2nd century A.D.). In the Hellenistic period, a simple symbol, such as a rudder, was more commonly used as a charm. In No. 188, the Eros riding on the top of all the other symbols is supposed to bind them more firmly together, as love binds the incongruous elements of life.

181 [441] TRAGIC MASK, with weeping eyes and open mouth. The hair is dressed in spiral curls on the forehead and cheeks, and bound with a fillet. Golden sard, thick flat stone, sides bevelled. Oval. HELLENISTIC work. H. 1.5; W. 1.2 cent.

- 182** [820] COMIC MASK, probably representing a satyr. The head is adorned with a wreath of ivy and a fillet. Golden sard. Nearly circular. GRAECO-ITALIC work. H. 1.2; W. 1.1 cent.
 From the Robinson Collection. The design is deeply cut, and all details are elaborately rendered.
- 183** [453] ACTOR'S MASK, with short beard, mouth wide open, overhanging brows, wrinkled forehead, and deep lines on either side the nose. Appropriate to the character of the "angry father." Black jasper, deeply engraved. Nearly circular. GRAECO-ITALIC work. Diam. 1.4 cent.
- 184** [449] FEMALE MASK. The hair is rolled back from the forehead, knotted on the top of the head and bound with a kerchief; some spiral curls fall on the neck. Appropriate to the part of a maiden in comedy. Red amethyst, face cone-shaped and faceted at the sides. Nearly circular. GRAECO-ITALIC work. Diam. 1. cent.
- 185** [450] ACTOR'S MASK for "character" parts. It represents a beardless man with emaciated face and sunken mouth. Amethyst in an antique setting, face convex. Oval. GRAECO-ITALIC work. H. .9; W. .7 cent.
- 186** [316] HELMET with vizor. The vizor is modelled in the form of a bearded face, the hair and beard represented by small bosses. The casque is shaped like a ram's horn and has a crest and a neck-piece. Golden sard, face flat, sides bevelled. Oval. Early GRAECO-ROMAN work. H. 1.1; W. .9 cent.
 Formerly in the Nott Collection. Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CX., M. 97). Published *Bull. d. Inst.* 1834, 122, 87, and by Furtwängler, *Antike Gemmen*, Pl. XXIX., 71, where the stone is wrongly described as a carnelian.
- 187** [237] TROPHY, consisting of an Italic helmet of 3rd century type, with cheek-pieces, vizor and neck-piece; behind it a sword, with hooked handle, scabbard and sword belt. Red sard, face convex, in an antique setting. Circular. GRAECO-ITALIC work of 3rd century B.C. Diam. 1.1 cent.
- 188** [374] GRYLLUS, the design composed of the following elements: a nude Eros, with a whip in one hand and reins in the other, riding on a horse; below this, on the right, a ram's head, on the left, a satyr's, the chin ending in the beak of a crane; below, a bird holding something in its beak, and underneath again, a crab. In the field, a goat stands on the crane's beak, and jumps up at the nose of the horse. The whole enclosed by a serpent with its tail in its mouth. Sardonyx of two layers. Oval. GRAECO-ROMAN work of Imperial period. H. 1.2; W. .85 cent.

- 189** [411] GRYLLUS: composite animal in the form of a bird with the head of a **Plate VIII.** goat, body made of a Silenus mask and a ram's head, tails of a bird and a scorpion, in addition to an ear of wheat on which the goat's head attempts to browse. Red sard. Square with rounded corners. GRAECO-ROMAN work of Imperial period. H. 1.0; W. .1 cent.
- 190** [446] GRYLLUS: on the right a bearded male head, on the left a lion's head; **Plate VIII.** below the bearded head, a crane, above it an eagle with head bent down to meet the beak of the crane. In the field the inscription *M. INITIT. M'. F.* the name of the owner M(arcus) Titini(us)?, M(anii) f(ilius). Dark sard. Nearly circular. GRAECO-ROMAN work. Diam. 1.1 cent.
- 191** [431] GRYLLUS: composite animal with the head and forequarters of a **Plate VIII.** goat, the body of a bird and the tail of a fish. In the field a star, the letter A and a hook. Onyx of two layers, the upper black, the lower white, face convex. Long oval. GRAECO-ROMAN work. H. .7; W. 1.1 cent.
- 192** [443] GRYLLUS: conjoint heads of a ram, a bull and a pig; in the field **Plate VIII.** ears of corn. Orange sard. Oval. GRAECO-ROMAN work. H. .9; W. 1.1 cent.
- 193** [453] WAR-GALLEY with a bench of seven oars, ram (*embolon*), stern with **Plate III.** high poop (*aphlaston*), and sail set. Red sard. Long oval. GRAECO-ROMAN work. H. 1.4; W. 1.7 cent.
- 194** [956] RAZOR(?): indicated in outline in the slightest possible manner. Violet **Plate VIII.** glass paste, back slightly convex. Oval. GRAECO-ROMAN work. H. 1.1; W. .9 cent.
From the Robinson Collection.
- 195** [912] CIRCULAR SHRINE, in front of which is a semi-circular court-yard, the **Plate VIII.** pavement indicated by hatched lines. On either side are Ionic columns, supporting the circular roof decorated with three acroteria. The round object at the side is possibly a trough connected with the front court-yard by a conduit. Glass paste, face convex, back flat. Oval. GRAECO-ROMAN work. H. 1.3; W. 1.1 cent.
From the Robinson Collection.
- 196** [461] LADLE with a boss at the bottom and a broad handle, of similar shape **Plate VIII.** to the silver wine-ladles in the Boscoreale treasure. Red sard. Oval. GRAECO-ROMAN work. H. 9; W. .8 cent.

ANIMALS.

- 197** [437] EAGLE bearing a trophy of arms. Sardonyx of two layers, in an antique hoop ring. Oval. GRAECO-ROMAN work. H. 1'; W. .7 cent. Plate VIII.
- 198** [438] PEGASUS, in rapid motion to the left: underneath, the inscription RVFIONIS, the name of the owner Rufio. Stone chipped on the right side. Red sard. Long oval. GRAECO-ITALIC work of 2nd century B.C. H. .9; W. 1.3 cent. Plate VIII.
- 199** [237] CERBERUS AT BAY: represented with his front paws planted firmly on the ground, the middle head to the front, with ears pricked up, jaws open, ready to spring. The other heads are shown in profile, and less elaborately treated. Ground line forming an exergual space. Golden sard, face slightly convex. Long oval. Spirited HELLENISTIC work. H. 1.4; W. 1.6 cent. Plate VIII.
- 200** [397] THE ROMAN WOLF with Romulus and Remus. The wolf stands to the left and turns her head to look at her nurslings. Behind, the sacred fig tree (*figus ruminalis*) on which sits the woodpecker, the bird of Mars. Red sard. Circular. GRAECO-ROMAN work. Diam. 1.2 cent. Plate VIII.
- 201** [433] VULTURE'S HEAD, deeply engraved. All the details are carefully studied and rendered. Onyx. Oval truncated cone. GRAECO-ROMAN work. H. (at base) .9; W. 1.2. H. (at apex) 4; W. .7 cent. Plate VIII.
- 202** [439] SCORPION. Wine sard, face convex. Long oval. GRAECO-ROMAN work. H. 1'; W. 1.3 cent. Plate VIII.
- 203** [281] LEOPARDESS passant to the left. Behind her the trunk and branches of a tree. Ground line. "Cable" border. Golden sard. Oblong with rounded corners. GRAECO-ROMAN work. H. .9; W. 1.2 cent. Plate III.
- Delicate shallow work, but attention has been paid to details, *i.e.*, the spots on the animal's coat. The design is conceived in an idyllic pictorial spirit, typical of the work of the period. cf. Nos. 200 and 206.
- 204** [447] BEAR passant to the left. Ground line beneath the paws. Onyx of two layers, white, in which the design is cut, and brown. Long oval. GRAECO-ROMAN work. H. .9; W. 1.2 cent. Plate VIII.
- 205** [425] BULL charging to the right with head lowered. Ground line. In the field HERMAISCVS = Hermaiscus. Carnelian, face convex. Long oval. GRAECO-ITALIC work. H. 1.1; W. 1.8 cent. Plate VIII.

A similar design, but engraved to the left on a flat stone, is in the Berlin Museum, No. 6,576.

See Furtwängler, *Antike Gemmen*, XXIX., 54. The name is Greek transliterated in Roman characters, the style of which points to the 2nd century B.C.

206 [414] **BULL:** represented in profile to the left, his head turned to the spectator **Plate VIII.** and lowered as if grazing; before him a tree. One of the idyllic country scenes, common in Graeco-Roman art. Red sard, face convex. Long oval. GRAECO-ROMAN work. H. 1.1; W. 1.4 cent.

207 [924] **COW** standing in profile to the left. Ground line beneath the hoofs. **Plate VIII.** Sardonyx of two layers, pale brown, in which the design is cut, and milky white, which appears only as an edge; face convex. Long oval. GRAECO-ROMAN work. H. .9; W. 1.2 cent.

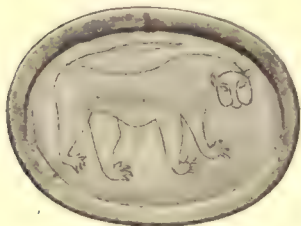
From the Robinson Collection. The modelling of the frame is carefully indicated, together with the heavy folds of skin on the neck.

208 [407] **GROUP OF CATTLE.** In the foreground is a cow grazing, in the back- **Plate VIII.** ground stands a bull, who rests his head on her flank. Ground indicated. The group is skilfully and effectively modelled. Banded agate. Long oval. GRAECO-ROMAN work. H. 1.15; W. 1.7 cent.

209 [429] **GROUP OF SIX CATTLE.** Two are in the foreground, one lowering its head to graze, the other trotting away with uplifted head; behind these appear the heads and legs of four others. The group stand on an oval ground, cross-hatched to represent turf. The design is spirited, but the execution rather rough, the eyes, ears, joints and hoofs represented only by the round holes left by the drill. Orange sard, face flat. Long oval. Late GRAECO-ROMAN work. H. .8; W. 1. cent.

210 [986] **WILD BOAR AND DOG.** The dog has seized the boar by the right **Plate VIII.** shoulder, while the latter raises himself on his hind legs and attempts to rip the dog up with his fore-legs. Inscription ΓΑΥΡΑΝΟCΑΝΙΚΗΤΟΥ

Γαυρανὸς Ἀνικῆτου



The bodies of both boar and dog are incised all over to indicate the coat, and separate ground lines are placed beneath the paws where they touch ground. On the back a roughly scratched panther (see illustration in the text). Bloodstone. Long oval. Late GRAECO-ROMAN work. H. 2.8; W. 3.7 cent.

From the St. Aignan (1784) and Robinson Collections. Published Bracci, *Memorie* I., Pl. 18; King, *Ancient Gems and Rings* I., p. 453; Furtwängler, *Antike Gemmen*, Pl. XLV., 18. Bracci, who published the gem in 1784, interpreted the inscription as the signature of the artist "Gauranos (son) of Aniketos," an error in which he was followed by subsequent writers. Köhler (III., p. 71) corrected it and suggests that Gauranos son of Aniketos was the owner of the gem, or alternatively that Gauranos is the name of the dog and Aniketos of his owner. The latter is the more probable, as Gauranos is the name of a mountainous district in Campania between Cumae and Naples (*C.I.G.* 7172 (Boeckh)) which according to Athenaeus (I. p. 26, f.) was famous for its wine. The panther on the reverse is drawn in the style of the rough neo-Persian work of the 3rd and 4th century A.D. It is not, however, necessarily contemporary with the main design, though the lettering on the face and the choice of the bloodstone point to a date not earlier than the end of the 2nd century A.D.

- 211** [957] GROUP OF TWO DOGS. One is curled round asleep, the other stands in profile to the left, behind him. Behind them a branching tree. Ground faintly indicated. Nicolo, thick stone; the surface shows the pale blue layer in which the less strongly marked details are cut, while the parts intended to show in higher relief are cut into the darker layer. Long oval. GRAECO-ROMAN work. H. 9; W. 1'2 cent. Plate VIII.

GNOSTIC GEMS.

The term "Gnostic" is conveniently used to designate the numerous religious sects which came into prominence in the Eastern provinces of the Roman Empire during the first centuries of our era. The word is derived from the Greek *gnōsis* = "knowledge," more especially the knowledge of things divine. There were several sects of Gnostics, but the fundamental idea underlying their belief was that the creation of the world was not the work of the Supreme God, but of an inferior power, the *Demiourgos*. This *Demiourgos* was an emanation from the Supreme God, to whom, the "unknown Father," they attributed the creation of the intellectual as distinguished from the material world. The name of the Supreme God is *Abrasax*, a word manufactured out of the Greek letters which added together have the numerical value of 365 (A = 1, B = 2, PA = 101, C = 200, A = 1, Ξ = 60). This, the number of days in the solar year, was also the number of worlds in the Gnostic Cosmos; the word *Abrasax* therefore expresses in itself the Gnostic "pleroma," or perfect number. From the Supreme God "emanated" the six great *Æons*, intelligences or angels, *Iao* (*Jah*), *Sabaoth*, *Adonai*, *Eloī*, *Oraios* and *Astaphaios*, whose names appear with his on the Gnostic intaglios. In addition to these there were 365 other creative *æons* of inferior status, each inhabiting one of the worlds.

There were two main sects of Gnostics: the *Ophites*, a name derived from their worship of the late Egyptian Sun-God *Knoubis*, represented by a snake (in Greek *ὄφης*), and the followers of *Basilides* (circ. 138 A.D.) who gave to the Supreme God the name of *Ialdabaoth*, a name which, unlike *Abrasax*, never appears on the gems.

Whatever may have been the esoteric teaching of these sects, to the majority of their members, the practice of their religion consisted in the use of spells and magic formulæ, which, with appropriate designs, were engraved on suitable stones, to be worn as amulets or as tokens of membership. These Gnostic intagli (Nos. 212-270) represent the final stage of the art of gem-engraving, and are almost its only production during the last centuries of the Western Empire. They are of very careless workmanship, and present the technical peculiarity that the design is not reversed but engraved "directly," because these gems were not used as seals but as

amulets, and the impression was therefore of less importance. They are also engraved on both sides.

The subjects figured are mainly borrowed from the Egyptian Pantheon and from Mithraism, a form of Zoroastrianism; Graeco-Roman types are also used and adapted by the addition of talismanic inscriptions. All the gems are covered with inscriptions, written in Greek letters, which are for the most part unintelligible to us; possibly they formed a kind of shorthand to which the clue has now been lost. The names of the Supreme God, of the chief Æons and of some Jewish angels appear, as well as the seven Greek vowels representing the seven planets, whose mystic harmony holds the Cosmos together; also those letters which represent the numbers three (Ϡ), five (Ϟ) and seven (Ζ). Some inscriptions are written in corrupt Hebrew and Syriac, and among them are certain names and recurring formulæ which admit of interpretation.

The stones on which the designs are engraved were chosen solely for their magic properties, not for their beauty, and we therefore find that the streaked and spotted varieties found greatest favour, and especially those of a green hue. Among these are the bloodstone, the jasper (both black and green), the fibrous haematite, syenite, steatite, and various shades of chalcedony and amethyst.

The majority of these gems belong to the 3rd and 4th centuries A.D. The various Gnostic sects came into prominence in the 2nd century, became very rich and powerful during the 3rd and first half of the 4th century, and were suppressed during the next hundred and fifty years.

212 [563] **ABRASAX.** The Supreme God is represented as an anguipede divinity **Plate IX.** with a cock's head and human body, holding in one hand a scourge, in the other a buckler on which is engraved **ΙΑΩ** "Iao," "Sabaoth," two of the

**ϸΑΒΑ
Ω◇**

chief "emanations." *Rev.*: Round the bevelled rim the seven planetary vowels: **A** (Mercury); **E** (Venus); **H** (Sol); **I** (Saturn); **O** (Mars); **Y** (Luna); **Ω** (Jupiter); **I** and **O** recur four times, the other vowels three times. In the centre an inscription **ΙΑ◇ΑΡΩ** which is a repetition of the same vowels with the addition **Α◇ΙΡΑΗΡΡ** of **Θ, Ρ, ϕ, ϸ, Ν**. Bloodstone, face and back flat with **Ε◇ΥϕΙΕΥΝ** a bevelled edge. Egg-shaped. H. 3·9; W. 3·2 cent.

**ΡϸΩΗΩΙΑ
ΗΕΗΙ◇ΥΗ
ΙΗΙΑΗΩΩΙ◇**

The elements which compose the Abrasax figure are the following:—(1) The head of a cock, sacred to Apollo, or of a lion, the zodiacal sign associated with Mithras, who is also identified with Apollo; (2) A human body clad in armour, to signify the guardian power; (3) Legs formed of the sacred asps, the type of the Agathodaemon or Good Genius; (4) A scourge, or flail, the Egyptian badge of sovereignty; (5) A buckler, worn on the left arm and emblazoned with a word of power, generally the name of Iao (Jah). The gems usually also bear the name of Abrasax, hence they are often known as "*Abrasax Stones*."

- 213** [569] ABRASAX: below the figure the word $\text{IA}\omega$ (Jah); on either side of it ABPA CA (Abrasax); above, the letters AABAN part of the inscription $\text{ABLANA}\theta\text{ANAA}\text{BA}$ (*Ablanathanalba*), which reads both ways, and is derived from the Hebrew invocation *Lanu atha ab* = "Thou art the Father." *Rev.*: A lion walking to the left; above it an inscription in three lines of which only EH remains; below, $\text{D}\Delta\text{EY}\Delta\Delta\text{P}$

KENI	$\text{YN}\text{K}\omega$
$\text{ENI}\text{N}\text{I}\text{P}$	ZEHI
	X

Green jasper, face concave, back flat. H. 3; W. 2.6 cent.

According to Pliny, green jasper (*molochitis*) was used as an amulet to protect children.

- 214** [570] ABRASAX: below the figure a star, emblem of the sun. *Rev.*: A crab, **Plate IX**. enclosed in a border formed of a serpent with its tail in its mouth. Sardonyx of two layers cut transversely, face convex, back flat. Oval. H. 2; W. 1.5 cent.

According to the Gnostic treatise, the *Pistis-Sophia*, § 359, "The disk of the sun was a great "dragon with his tail in his mouth, who went up into the seven powers." Possibly the serpent border which runs in an unbroken circle round many Gnostic gems may refer to this "great dragon." The crab, as the zodiacal sign (*Cancer*) of the month in which the sun gives intense heat, is frequently found on Gnostic gems.

- 215** [573] ABRASAX: his buckler is inscribed IA (Jah). *Rev.*: The inscription ω

A (Abrasax). Bloodstone, both surfaces flat, with a bevelled edge.
 BPA
 CAZ
 Oval. H. 1.5; W. 1.1 cent.

- 216** [575] ABRASAX: his buckler inscribed IA (Jah). *Rev.*: The inscription ω

$\text{ABPACA}\Xi$ (Abrasax); on the bevelled edge the signs X , H , X , \otimes . Bloodstone, both surfaces flat. Oval. H. 1.1; W. 1 cent.

- 217** [617] ABRASAX: cock-headed figure with human feet, wearing a cuirass, and **Plate IX**. carrying the usual scourge and buckler, which is inscribed VIII

IIII
 IIT
 MITI
 LTY
 III

Round the buckler are the seven planetary vowels. In the field a palm branch with an inscription $\text{IAW}\diamond\text{O}$ (*Iaoōth*); above the deity $\text{NAW}\diamond$

(Naōth); and to the left ΩΝΗΛΠΙΠΕΣΧ (Onēlpipesch). *Rev.* unengraved. Amethystine chalcedony, both surfaces flat, edge bevelled. Oval. H. 3·3; W. 2·9 cent.

None of these inscriptions admit of interpretation; the signs on the buckler may represent numbers. Iaoōth is probably a form of Jah; Ōnēl may be the name of Oniel, one of the creative Æons.

218 [571] ABRASAX: represented as a human-headed divinity, with the usual scourge and buckler. Inscription ΑΒΡΑΞΑΞ (Abrasax). *Rev.*: ΙΑΩ (Jah). Bloodstone, face flat, back convex. Oval. H. 1·6; W. 1·2 cent.

219 [574] ABRASAX: represented as an ass-headed anguipede divinity with a buckler in one hand, a wreath in the other. Inscription ΙΑΩ (Jah). *Rev.*: Inscription ΒΛΕΧΩ (Baechō). Bloodstone, both surfaces flat, edge bevelled. Oval. H. 1·4; W. 1·2 cent.

220 [572] ABRASAX-MITHRAIC GROUP: on the right side of the design an Abrasax **Plate IX.** figure of the usual cock-headed, anguipede type; on the left Apollo-Mithras, a nude figure with radiate crown standing to the front and holding in his right hand a torch (?); between them a lion standing on a nude figure, prostrate on the ground. Scattered about the field various cabalistic signs, including the triangle on a column, the symbol of the moon. *Rev.*: Cabalistic signs (*see* Plate IX.). Bloodstone, both surfaces flat, edge bevelled. Long oval. H. 1·2; W. 1·6 cent.

The lion, the zodiacal sign associated with the sun-god Apollo-Mithras, is frequently represented on Mithraic gems as walking over a prostrate figure, possibly an allusion to the severity of the ordeal through which the votaries of Mithras were obliged to pass on initiation. The worship of Mithras was especially popular among the Roman legionaries, and was spread by them throughout the whole of the Empire.

221 [623] ABRASAX-MITHRAS: lion-headed anguipede divinity; on his left arm a buckler, in his right a staff. *Rev.* unengraved. Syenite, both surfaces flat with a bevelled edge. Oval. H. 1·4; W. 1·2 cent.

222 [603] MITHRAIC SOLDIER, wearing a Roman cuirass and helmet, standing **Plate IX.** to the front and holding in one hand an ankh (*crux ansata*), in the other a spear. All over the field seven lines of the seven planetary vowels. *Rev.* unengraved. Amethyst eye-shaped bead, convex both sides. H. 1·6; W. 1·3 cent.

The votaries of Mithras were called his "soldiers." The ankh is the Egyptian amulet of life; the eye the symbol of Osiris. An amethyst, if engraved with the signs of the sun and moon (in this case the planetary vowels Η and Υ), gave protection against witchcraft. An eye-shaped amethyst, therefore, engraved with the amulet of life in the hand of a servant of Mithras, and with the seven vowels, seven times repeated, would be an especially potent talisman.

- 223** [607] STORK holding a lizard in his beak. *Rev.*: The inscription Plate IX.

ΑΔΩΝΕΑΙ = Adoneaī.

ΙΑΗΑΙΑΩ = Iaea, Iao (Jah).


ΑΒΡΑΧΑΞ = Abrasachx.


On the bevelled edge ΕΑΒΑΩΘ = Sabaoth. Red jasper, both surfaces flat, edge bevelled. Oval. H. 1·3; W. 1· cent.


The inscriptions give the names of three of the chief "emanations," Adonaī, Jah and Sabaoth, in addition to that of the Supreme God, Abrasax. "Iaea" is probably only a variant of Iao introduced to make the line contain seven letters.


- 224** [579] KNOUBIS: the (late) Egyptian Sun-God, represented as a lion-headed serpent, erect in its coils, the head surrounded by rays of light. *Rev.*: The hieroglyphic symbol  always found on the Knoubis gems, and the inscription ΧΝΟΥΜΙC (Chnoumis). Translucent yellow chalcedony, front convex, back flat. Oval. 3rd or 4th century A.D. H. 1·7; W. 1·3 cent.


Knoubis was the deity especially worshipped by the Ophite sect of the Gnostics, who saw in him one form of the Sun-God Apollo, with whom they identified the Demiourgos. It would be a mistake, however, to suppose that a Knoubis gem necessarily belonged to an Ophite, as the type was freely used by the other Gnostic sects. The name is variously written Knoumis Knoubis and Chnoumis.

- 225** [576] KNOUBIS: the rays frame the whole head in a circle which meets below the jaw. On either side ΚΝΟΥΒΙC (Knoubis). *Rev.*: The hieroglyphic sign . Chalcedony, egg-shaped. H. 1·8; W. 1·5 cent.


- 226** [577] KNOUBIS: in the field the symbols of the sun (a star), and of the moon (a crescent). *Rev.*: The hieroglyph  and the inscription ΧΜΝΟΥΒΙC (Chmnoubis) (*sic*). Bloodstone, face flat, back convex. Oval. H. 1·8; W. 1·65 cent.

- 227** [578] KNOUBIS: in the field $\begin{matrix} \text{XNOY} \\ \text{MIC} \end{matrix}$ (Chnoumis). *Rev.*: The hieroglyphic sign . Dark green jasper, both surfaces convex. Oval. H. 1·5; W. 1·1 cent.


- 228** [580] KNOUBIS. *Rev.*: The hieroglyphic sign . Steatite, face flat, back convex. Streaked brown stone. Oval. H. 1·6; W. 1·1 cent.

- 229** [583] KNOUBIS. *Rev.*: The hieroglyphic sign  and the inscription ΧΝΟΥΜΙC (Chnoumis). Sapphirine chalcedony. Eye-shaped bead. H. ·85; W. ·5 cent.

- 230** [584] KNOUBIS. *Rev.* unengraved. Sardonyx of two layers, the design cut in the dark layer on the convex side. Half bead. H. 1; W. ·9 cent.

231 [585] KNOUBIS. *Rev.*: The hieroglyphic sign  and the inscription ΧΝΟΥΒΙC (Chnoubis). Green jasper, face slightly, back highly, convex. Oval. H. 1'; W. 9 cent.

232 [581] KNOUBIS on an altar. *Rev.*: The inscription $\begin{matrix} \text{OPXAMΘWN} \\ \text{XAITA} \end{matrix}$ = Orchamthōn chaïta, which does not admit of interpretation; ΧΑΙΑ (= *Chaia*) is the Hebrew for "life" (cf. No. 238). Chalcedony eye-shaped bead. H. 1'05; W. 1'1 cent.

233 [582] KNOUBIS: the sun star is placed on the serpent's head instead of the usual rays. *Rev.*: The hieroglyphic sign  round which is the legend ΚΟΡΟΟΡΜΕΡΨΕΡΓΑΡΡΑΡΜΦΡΙΟΥΡΙC. Green chalcedony, eye-shaped bead. H. 1.3; W. 1' cent.

234 [609] KNOUBIS represented as a radiate serpent holding the sun-star in its mouth; beneath, an inscription (in cursive writing, accented) *πειραμ εχω* (*sic*) = "I make an attempt." *Rev.*: A *tabula ansata* bearing the inscription

ὑπὸ οὐ-
ραμιωμ = "By heavenly visions."
εἰδῶμ (*sic*)

Bloodstone. Perpendicular section of a cone. 5th or 6th century A.D. H. 2'5; W. 2'7 cent.

The use of the $\nu = \mu$ appears on Byzantine coins. The inscription is engraved in cursive characters with the accents as marked.

235 [619] URAEUS SERPENT, erect in its coils, holding the sun-star in its mouth, on either side hieroglyphic signs. *Rev.*: Hieroglyphic signs, among them the scarabaeus, the sign of good luck (*nefer*), and hawks. Bloodstone, both surfaces flat, edge bevelled. Oval. H. 2'1; W. 1'75 cent.

In late Egyptian times glass and faience models of serpents were worn by men and women suspended round the neck as amulets; if, as is probable, there was some connection with Isis, our design would represent the union of the Moon and the Sun.

236 [599] NUDE FIGURE in human form with a jackal head, stands to the front, **Plate IX.** with head turned to the right; behind the head are three nails arranged as rays. In one hand he carries a papyrus roll (?) in the other a covered basket. Below the figure the inscription ΜΙΧΑΗΛ = Michael. *Rev.* not engraved. Chalcedony, face flat, back slightly convex, edge bevelled. Oval. H. 1'5; W. 1'1 cent.

Anubis, the jackal-headed god of the Egyptians, is a common figure on Gnostic gems, but usually in Egyptian form (see No. 247). This figure is, however, identified by the inscription with the Jewish archangel Michael, whose name, with those of Raphael, Gabriel and Uriel, often appears on Gnostic gems.

237 [600] RAM-HEADED WINGED DIVINITY with human body and feet ending **Plate IX.**
in serpents. On his head he wears the horned-disk headdress of Isis; two pairs of the wings are outstretched, the other pair fall folded behind him. He stands on a cartouche, formed of a serpent with its tail in its mouth, containing hieroglyphic signs. Two upright staves pass between the lower pair of wings and the cartouche. Legend of twenty-five letters, partly illegible, arranged in the semblance of an inscription. *Rev.*: The Uraeus serpent holding the lunar crescent in its mouth (see Plate). Bloodstone, both surfaces flat with a bevelled edge. Oval. H. 1'9; W. 1'4 cent.

238 [587] HARPOCRATES: represented as a nude child seated on a lotus **Plate IX.**
blossom growing out of the boat of the Sun. A lock of hair falls over the right shoulder, the tip of a finger of the one hand rests on his lips, in the other hand he holds a flail; around him scarabaei, deer, crocodiles, serpents and hawks arranged in groups of three; scattered about the field the letters ΧΙΑΤΙ = chiati (see No. 232). *Rev.*: Cabalistic signs. Bloodstone. Oval, broken away on the left side. H. 2'2; W. 1'6 cent.

Harpocrates, the Egyptian god of youth, denotes the morning sun; the lotus blossom is the emblem of fruitfulness. The five different animals, all of which were the symbols of different Egyptian gods, are arranged in groups of three, as both five and three were potent numbers.

239 [586] HARPOCRATES: the same type, but with radiate head, on which rests **Plate IX.**
the sun-disk. He is seated on a pile composed (in descending order) of a lotus-blossom with buds, the Uraeus serpent, and a crocodile wearing the crown of Lower Egypt and bearing a palm branch in one fore-paw. Round the edge the planetary vowels arranged in the semblance of an inscription; the whole enclosed in a serpent border. *Rev.*: An inscription of eight lines and sixty-four letters, consisting of various permutations of the planetary vowels, of which H appears eighteen times and Y only four. Bloodstone, both surfaces flat, edge bevelled. Oval. H. 3'4; W. 2'3 cent.

240 [592] HARPOCRATES: a figure of the usual type, long plait, finger to lips and flail in the left hand, seated in the middle of a lotus-blossom with a bud on either side. In the field the star, emblem of the Sun. *Rev.* not engraved. Bloodstone, both surfaces flat, with a bevelled edge. Oval. H. 1'2; W. '9 cent.

241 [588] HARPOCRATES seated on a lotus blossom, which springs from the boat **Plate IX.**
of the Sun; on either side of the blossom a bud above which are the letters A and S. Above Harpocrates the solar star and the lunar crescent; at either end of the boat facing him, a cynocephalous baboon in an attitude

of adoration, with the lunar crescent on its head, and an ibis. Below the boat the inscription ΙΑΩ (Iao). *Rev.*: unengraved. Green basalt, both surfaces flat. Rounded oval. H. 1·6; W. 1·5 cent.

The baboon with a lunar crescent on its head is connected with Isis and is often represented in adoration before her symbol, a triangle on a column. The ibis is sacred to Thoth, who was identified with Hermes Trismegistus.

- 242** [589] HARPOCRATES with the Uracus (serpent) on his head, a scourge in his hand, seated on a lotus blossom, which rises out of the boat of the Sun. Round the edge the inscription ΑΒΛΑΝΑΘΑΝΑΛΒΑ (*Ablanathanalba*) (see No. 213). *Rev.*: ΩΑΙ (Iao), and the reversed hieroglyphic sign = "lord." Black jasper, both surfaces flat. Oval. H. 1·7; W. 1·2 cent.

- 243** [590] HARPOCRATES seated on a lotus blossom growing out of the boat of the Sun. Round him crocodiles, serpents, deer, and hawks arranged in groups of three as in No. 238. Round the lower portion of the design a snake border. *Rev.*: The inscription

NEC	Nes
ΦΙΧΡΟΟΝ	Phichroön
ΡΩΦΩΧΩ	Rōphōchō
ΡΩΧ	Rōch

which does not admit of interpretation. Lapis lazuli. Irregular oval, of which the upper part is broken away. H. 1·; W. 1·4 cent.

- 244** [591] HARPOCRATES seated on a lotus blossom rising from the boat of the Sun. Opposite to him, in an attitude of adoration, a cynocephalous ape with the lunar crescent on his head; between the two, the solar star and the lunar crescent. *Rev.* not engraved. Bloodstone, both surfaces flat with a bevelled edge. Oval. H. 1·; W. 1·3 cent.

- 245** [593] HARPOCRATES with the lunar crescent on his head, seated on a lotus blossom growing out of the boat of the Sun. *Rev.*: The vase known as "the vase of sins" (see below, No. 252) from which protrude two writhing serpents. Below, the inscription ΑΒΡΑΧΑΞ (*Abrasax*). Haematite, both surfaces flat, edge bevelled. Oval. H. 1·2; W. 1· cent.

- 246** [597] RAM-HEADED DIVINITY, with the mummy body of Osiris, wearing the Atef crown. He stands upon a two-headed serpent, the necks of which he grasps with both hands, while their heads bite at his shoulders. In the field on either side of the headdress, a star, emblem of the Sun, beneath a triangle, symbol of Isis, and an arrow-head symbol; round the lower part of the design the letters ΑΓΞΧΥΧΙΑΓΙ = Asschuchipssi. *Rev.*: Hieroglyphic symbols, including the heads of a hawk and of a jackal, and the triple serpent sign of Knoubis. Green jasper, both surfaces flat with a bevelled edge. Oval. H. 3·2; W. 2·5 cent. Plate IX.

- 247** [598] ANUBIS: represented with a jackal-head, above which is the lunar crescent. The god has three pairs of arms, the upper pair holding a scourge and a hammer. Round the figure an unintelligible inscription of sixteen letters. *Rev.* unengraved. Haematite, both surfaces flat. Oval. H. 2'; W. 1'2 cent.
- 248** [601] HAWK-HEADED DIVINITY, holding in either hand an upright sceptre, round one of which twines a serpent. The figure wears a basket on its head. Possibly "Heka, lord of enchantments." Inscription PHC IXBWN = Res ichthōn. *Rev.* unengraved. Yellow jasper, flat, with a bevelled edge. H. 1'25; W. 1' cent.
- 249** [602] ISIS wearing the hawk's head symbol on her head, her left arm extended, her right laid across her breast, stands to the front with her head in profile. Legend CAA>AMA>AC *Rev.*: Inscription
 ZMHI
 EKAAI
 φ 3 I =
 S
 Possibly the Hebrew words *El Chai* = "The living God," appear in the second line, wrongly written "ek lai". Steatite, both surfaces convex. Nearly circular. H. 1'5; W. 1'4 cent.
- 250** [621] OSIRIS mummy: in the field Hebrew (?) characters. *Rev.* unengraved. Bloodstone, both surfaces flat, edge bevelled. Oval. H. 1'9; W. 1'25 cent.
- 251** [618] FROG-HEADED DIVINITY fully draped, representing the goddess Hēqt. **Plate IX.** She holds the sign of life (an ankh) in her left hand, a jackal-headed sceptre wreathed with flowers in her right; on her head is the horned sun-disk, under her right arm a star and the letter A. In the field to the left the inscription ONEΠΥΝΟΗΛΔ = Onepunoēld. *Rev.*: Cock with a snake's neck armed with a lance and buckler on which is a large A. Circular legend CECΞMATA' XO NΛΓΓNEXIΠNNIAIIN Chalcedony, face flat, back convex. Oval. H. 2'6; W. 1'8 cent.
- The goddess Hēqt is a form of Hathor, the wife of Chnemu, the "moulder" (the early form of Knoubis); she was connected with the resurrection of the dead. The frog symbol is often found in Egypt on lamps of the Greek and Roman periods, one of which bears an inscription signifying "I am the resurrection." The first five letters of the inscription on the reverse may be the beginning of the formula "Sesengen Pharanges" (see No. 264). The letter E when turned sideways represents "five."
- 252** [594] VASE OF SINS standing on six rays, placed on a bar. From the vase **Plate IX.** protrude two serpents on which stand three figures: in the centre a canopic figure with outstretched arms, wearing a plumed headdress; on one side Osiris wearing the crown of Upper Egypt, on the other Isis (?); the whole

enclosed within a border formed by a serpent with its tail in its mouth. Outside this is the legend $\text{OPWPIOY}\Phi\text{H}\text{H}\text{H}\text{AHWAAOYEAI}\text{HAW}$ = *Orōriouth* = "Light of lights," and the planetary vowels. *Rev.*: The inscription $\text{EPII}\Pi$ = *Epipodia*. Red jasper, both surfaces flat, edge bevelled. Oval. $\text{O}\Delta\text{IA}$ H. 1'3; W. 1' cent.

The "Vase of Sins," which, according to some authorities, is merely an udder-shaped vase connected with the rites of Isis, is always accompanied by the phrase $\text{OPWPIOV}\odot$ variously spelt. The word *ἐπιπόδια* only appears in classical Greek as a poetical form (cf. Soph. *O. T.*, 1350); possibly it is here used as a form of *ἐμπόδια* = "obstacles."

- 253** [595] THE VASE OF SINS, from the top of which protrude three snakes, placed on a table. Round it the planetary vowels. *Rev.*: The inscription $\diamond\text{PWP}$ = *Orōriouth* (see preceding number). Haematite. Oval. H. 1'1; $\text{I}\diamond\text{V}\diamond$ W. '9 cent.

- 254** [596] THE VASE OF SINS, from which two serpents protrude, below it a crocodile (?). *Rev.*: The inscription $\diamond\text{PWP}$ = *Orōriouth*. Haematite, both surfaces flat with a bevelled edge. Oval. H. 1'3; W. '8 cent.

- 255** [604] THE SUN: a draped figure with radiate head, one arm uplifted as if to bless or to spread light, the other resting on his hip, stands poised upon a beetle (scarabaeus); behind his head the planetary vowels. *Rev.*: The inscription CEMCEIA = *Semes eilam* = "Thou art the Eternal Sun"; followed by $\text{AMCIII}\text{X}\text{I}\odot$ cabalistic signs and the word *Ablanathanalba* ("Thou art the Father"); the inscription concludes with the five letters, ph, r, ē, u, ch, which do not admit of explanation. Chalcedony, both surfaces flat, edge bevelled. Oval. IABANA $\text{BANABA}\Phi$ PHVX H. 1'6; W. 1'1 cent.

- 256** [625] A HORSE GALLOPING: beneath its forelegs a dog. *Rev.*: A rough outline of a cat or leopard playing with a skull. Steatite, both surfaces flat with a bevelled edge. Oval. NEO-PERSIAN of 3rd or 4th century A.D. H. 2'2; W. 1'9 cent.

- 257** [605] APHRODITE ANADYOMENE, wringing out her hair. Inscription (partly reversed) $\text{NPTCNP}\Pi\text{N}\text{AS}\text{PWY}\Delta$ *Rev.*: APWPI ΦPACIC = *Arōri phrasis* = "Manifestation of Light." Lapis lazuli, both surfaces flat with a bevelled edge. Oval. Work of 3rd or 4th century A.D. H. 1'4; W. 1'2 cent.

The inscription, "manifestation," or "declaration of light," is always attached to Gnostic talismans bearing the figure of Aphrodite Anadyomene, to which it gives a symbolical meaning of "truth." The design is exceedingly common on rings of the 3rd and 4th centuries A.D.

- 258** [620] TWO NUDE FIGURES, their arms interlaced, standing full to the front, their heads turned to each other as if conversing, and holding in their right and left hands respectively, the ends of a staff which appears to transfix them. Legend: $\text{TOCC}\diamond\text{VA}\Lambda\text{Π}^{\theta}\text{VAWN}\Lambda\text{WEN}\Lambda\text{CNEB}\diamond\text{V}$ *Rev.*: The solar and lunar symbols, a star above a crescent, and the inscription $\Lambda\text{HP}\epsilon\text{C}\diamond\text{TX}$
 $\text{HCCTE}\rho\text{C}\diamond\text{O}$ Streaked yellow jasper, both surfaces flat, edge bevelled. Nearly circular. H. 1.9; W. 1.7 cent. Plate IX.

- 259** [606] TWO COMPOSITE ANIMALS facing each other; to the right a horned goat with four claws, to the left a tortoise-headed ape. *Rev.*: Inscription $\text{MAINX}\omega\omega\text{N}$ = Mainchoön. Bloodstone, both surfaces flat with a bevelled edge. Oval. H. 1.5; W. 2. cent.

The word $\text{MAINX}\omega\omega\text{N}$ appears to be a form of $\text{BAINX}\omega\omega\text{X}$ (Bainchoöch or Bainchoön), one of the triad of Æons who dwell respectively in Mars, Mercury and Venus. $\text{BAINX}\omega\omega\text{X}$ being the Æon of Mercury, and $\text{ΠICTIC CO}\phi\text{IA}$ (Pistis Sophia) identified with Venus.

- 260** [608] COMPOSITE ANIMAL, with the body and legs of a cock and the head of a jackal. The wings are held like the paws of a dog begging. *Rev.*: The letters $\Lambda\text{T}\Omega$ Bloodstone, both surfaces flat with a bevelled edge. Oval.
 $\text{FN}\nabla$ H. 1.2; W. .9 cent.
 $\text{C}\rangle\text{O}$

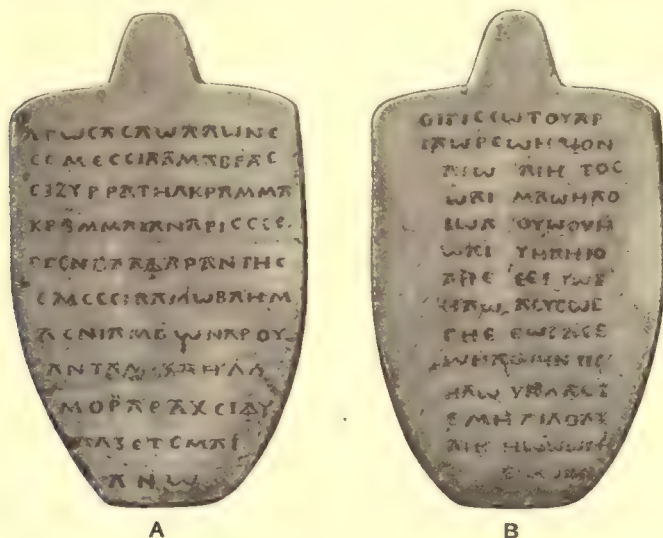
The cock is the emblem of Apollo; the jackal, of Anubis.

- 261** [622] GROUP OF EMBLEMS: in the centre a bearded male head with jackal's ears, between a lotus bud and a crook. Below, an unintelligible hieroglyphic sign, and above the amulet *Chut*, which represents the disk of the sun on the horizon. *Rev.* not engraved. Dark chalcedony. Irregular diamond shape. Diam. 1.8 cent.

- 262** [626] TWO CYNOCEPHALOUS BABOONS facing each other in attitudes of adoration. *Rev.* not engraved. Haematite, face convex. H. 1.5; W. 1.1 cent.

263 [611] $\text{IA}\omega$ (Jah) within a circle formed by a serpent with its tail in its mouth.
Rev.: $\text{IA}\omega$ between cabalistic signs. Round the edge the inscription
 $\text{NYXEYA}\zeta\text{O}\Lambda\zeta\text{AX}\Theta\text{IOAHOY}\epsilon\epsilon\text{EAHOY}\text{A}\Lambda\text{HB}\text{AK}\zeta\text{IXYOKEPAIA}\Gamma\text{A.C.}$
 which is largely composed of the planetary vowels. Sapphirine chalcedony,
 both sides highly convex. Oval. H. 3.7; W. 2.7 cent.

264 [610] PENDANT of garnet matrix, the red streaks of which show when held
 up to the light; shaped like the vertical section of a heart, inscribed on
 both sides in Greek characters of the 3rd cent. A.D. (see illustration).



Side **A**.—Inscription of eleven lines. In the first line is the name $\text{Al}\omega\text{n}$; in
 the second the phrase $\text{CEMECEIAAM} = \text{Semes eilam} =$ "Thou art the
 Eternal Sun," followed by $\text{ABPACAZ} = \text{Abraxas}$; in the third and fourth
 lines $\text{AKPAMMAKPAMMAEP} = \text{Akrammakrammaer(ek)}$, the full title of one
 member of the highest triad, the unseen gods Akrammachamerek, Barbelo
 and Bdele, addressed in the Gnostic "Prayer of the Saviour." In the fourth
 and fifth lines appears $\text{CECEΓΓENBAA}\phi\text{APANΓHC} = \text{Sesengen Pharanges}$
 = "They who stand before the Mount of Paradise," i.e., the Aeons or Intelli-
 gences. Line 8 shows the name of the Archangel Michael, MIXAHA . Side **B**
 contains an inscription of fifteen lines, consisting for the most part of
 permutations of the planetary vowels arranged in the semblance of words.
 Fractured across the lower part of the stone. H. 7.1; W. 4.1 cent.

From the Hertz, Mayer (Cat. No. 3106) and Boëcke Collections. Published by King, *The
 Gnostics*, II. p. 289 ff., who suggests that it was a pocket prayer-book. More probably it
 was an amulet fastened, in accordance with Egyptian custom, to the dead as a protection
 in the other world. King (*loc. cit.*) publishes another of "dark red agate," the obverse of
 which contains the same phrases as Side A., while the reverse has different permutations
 of the planetary vowels. In both cases a stone containing a large admixture of red has been
 chosen.

- 265** [612] PENDANT of black basalt in the shape of a vertical section of a truncated cone with bevelled corners. Inscribed on both sides:—

A

ΣΑΡΙΒΑΥΓΙΣΑΡΖΕΜΒ
 ΩΝΕΥΘΕΡΝΕΡΙΑΥΙΣΑ
 ΧΛΩΛΑΜΙΛΑΛΑΜΙΣ
 ΨΧΑΡΚΗΡΡΛΕ
 ΛΩΜΗΝΛΑΜΙΕ.
 ΨΑΝΩΚΡΗΦΛΑ
 ΒΙΣΥΑΗΝΕΦΩ
 ΣΑΓΑΡΞΙ
 ΠΙΘΙΥ

B

ΓΥΗΡΙΠΙΛΑΚΕΒΔΘΕΙΝΑ
 ΒΟΥΥΕΝΙΚΕΝΘΗΡΠΑΡΜΑΡ
 ΜΑΡΙΩΒΑΝΗΗΑΝΑΘΕ
 ΕΘΘΡΙΖΙΘΡΙΣΙΗ
 ΨΘΦΛΔΓΙΑΥ
 ΓΑΣΜΕΝΘΕ
 ΒΕΜΩΝΗ
 ΜΩΦΑΧΕΡΑ
 ΚΕΡΦΕΝΕ
 ΘΕΜ

No names or formulæ appear on either side; the lettering is well cut, the round letters \omicron , θ , ϕ being cut round, instead of with straight sides. Λ is usually cut Λ and ω , ψ ; ϵ , Σ are cut ϵ and Σ not ϵ and Σ . The pendant therefore belongs to the end of the 2nd cent. A.D. There is a full-stop at the end of l. 5. Side *B*; the lettering of this side is very much crowded in the first three lines, where the individual letters are one-third of the size of those in the last line. The inscriptions resemble those on the Magic Papyri, the letters being arranged in the semblance of words.

- 266** [613] OVAL TABLET, covered on one side with twelve lines of a minutely engraved, unintelligible inscription, and on the other with a similar inscription of sixteen lines. Orange sard, both surfaces flat, with a bevelled edge; one corner chipped. Long oval. H. 1·6; W. 2· cent.

- 267** [614] OVAL TABLET: on the face a cabalistic inscription of five lines, enclosed in a border formed by a serpent with its tail in its mouth. *Rev.*: The inscription

ζ □ B which contains the letters, reading vertically from right to
 < Δ B left, Β Α Ο Ρ Φ Π Δ Ψ Α Ε Ψ ζ. Orange sard, both surfaces
 π Δ A flat with a bevelled edge. Long oval. H. 1·2; W. 1·7 cent.
 > □
 < Δ

- 268** [615] EYE-SHAPED BEAD: inscribed—

ΣΕΣΕΝΓΕΝ = *Sesengen Pharanges* = "They who stand before the Mount
 ΦΑΡΑΓΓΗΣ of Paradise," *i.e.*, the Æons. The phrase occurs on Nos. 251
 and 264. Amethyst bead. H. 1·3; W. 1· cent.

269 [616] OVAL TABLET: inscribed on one side with the Greek letters:—

ΥΩ On the other ϸΑΑΩ = Saman
 ΝΩ ΑΧΘΑ achtha.

↓ H
 V N Orange sard, both surfaces flat, edge bevelled. Oval. H. 1·4;
 W. 1·2 cent.

270 [627] CIRCULAR TABLET: engraved on one side with cabalistic signs, including \pm , the sign which represents "three"; the whole enclosed in a radiate border. *Rev.*: The monogram Ⲛⲓⲙ . Haematite, both sides flat. Circular. Diam. 1·4 cent.





ENGRAVED GEMS: CAMEOS.

THE AGATE (RUBENS) VASE.

271 Among the many choice objects in this Collection, the chief place may **Plates X., XI.** probably be assigned to the agate cup which has hitherto been known as the "Hamilton Vase," but which is probably worthy of greater distinction under the name of the "Rubens Vase."

This splendid specimen of ancient cameo-carving has a modern history which dates back from the Beckford Collection. In the Sale Catalogue of Beckford's house (Lansdown Tower) at Bath in 1845, it may probably be identified with Lot 167, "A very antique oval Cup with handle and foliage in relief—the whole sculptured from an entire mass of Chalcedony." It was presumably at this sale that it passed into the possession of the Dukes of Hamilton, and in due course figured again in the Hamilton Palace Sale in 1882. The Hamilton Sale Catalogue merely describes it under No. 487 as a "fine vase of Oriental agate," with three lines of text. It was bought by S. Wertheimer for £1,764, and is said to have been subsequently in the Morrison Collection, but does not appear in the Catalogue of that Sale. It was acquired by the late Sir Francis Cook in 1898.

Unfortunately none of these Sale Catalogues give any information as to the previous history of the cup. One would suppose that a vase in precious stone of this size and importance, and of undoubted antiquity, would have borne a reputation more lasting than the meagre commercial records would seem to show, at any rate at the turn of the 18th—19th centuries, when antiquities, and above all things antique gems, were so much in vogue. We must go farther back to find a mention of any object which can be said to recall it.

In Max Rooses' *Rubens; sa vie et ses œuvres*, p. 407, it is stated that the painter between 1626 and 1628 received from Daniel Fourmont the sum of 900 florins on account of certain agates which Rubens had sent to the East Indies. In the well known letter to Peiresc (now in the Bibliothèque Nationale, Paris) dated 18th Dec., 1634, Rubens refers to one of these "agate" as a vase which had a capacity equivalent to the Antwerp "Pot," that is, about 1½ litres; in a second letter to the same person, dated

16th Aug., 1635, he states that he had made a cast of it with some difficulty, on account of the high relief of the vine leaves surrounding it.* The two passages in question are worth recording here:—

LETTER FROM RUBENS TO PEIRESC, 18TH DEC., 1634.

Il Sr. Rockoxio vive, sta bene e baccia a V. S. di vero cuore le mani. Io ho il disegno ed ancora il molo di quel vaso d' Agata che V. S. ha visto (il quale comprai duo mille scudi d' oro) ma non del concavo. Egli non aveva pero maggior grossezza che di una caraffa ordinaria di vetro alquando grossiero et mi ricordo d' haverlo misurato et si teneva giustamente una misura che chiamamo nella nostra lingua con un vocabulo assai inetto Pot! Questa gioja essendo mandata alle Indie orientali sopra una Caracca venne in mano d' ollandesi sed periit inter manus rapientium ni fallor, perche avendo fatto tutte le diligenze possibile nella Compagnia Orientale à Amsterdam non ho mai potuto sapere novi alcuni.

LETTER FROM RUBENS TO PEIRESC, 16TH AUG., 1635.

“ Ma per il vaso d' agata, per essere de gypso solamente, e molte staccate le foglie della vite che lo circonda, fanno grandissima difficoltà a molarlo. Al peggio mandarò a V.S. il mio di gypso, il quale è pieno e non concavo, et la misura della sua capacità a parte.”

(Published in “Lettres inédites de Pierre Paul Rubens,” publiées par Emile Gachet, Bruxelles, 1840.)

From these letters then, it would appear that Rubens had possessed an agate vase about the size of an ordinary glass “caraffa” and holding about $1\frac{1}{2}$ litres (rather more than $2\frac{1}{2}$ pints): further, that it was carved all round with vine leaves in high relief. I have not been able definitely to measure the content of Mr. Cook's cup, but it must be very much what is stated in Rubens' letters. The only other antique vase which has come down to us at all answering to the description is the “Waddington” vase, which is No. 68 (Plate XVII.) of the Waddesdon Bequest in the British Museum: this vase is also carved with vine leaves, and is indeed almost a replica, but on a much smaller scale; it holds nothing like the requisite amount, and for this reason must be ruled out of court.

It is of course possible that there may have been yet a third antique vase of similar character; but this is hardly probable, and, until another turns up, I think we are justified in regarding the Cook vase as the one formerly owned by Rubens.

The Caracca which was bearing it to the East Indies was captured by the Dutch: unfortunately we do not know whether this capture took place in the Eastern seas or nearer home: and we are left to conjecture what its history was between that date and the time of its acquisition by Beckford: if it spent the interval in Holland, it may possibly yet be found figuring in one of the countless paintings of Dutch still life; if on the other hand it remained in the Dutch Indies, this would account for the entire absence of any information regarding it during this period.

* The possible bearing of these letters on the cup was first pointed out to Mr. Wyndham Cook by Mr. Charles Ricketts; and I owe a further debt of thanks to Mr. Rooses for his courtesy in referring me to the actual passages.

The cup was exhibited at the Burlington Fine Arts Club in 1903 and was published in Mrs. Strong's Catalogue of that Exhibition, p. 162, No. 88*, Pl. CVI.—CVII., with a description by Mr. C. Newton-Robinson, of which a portion is reproduced in the present account.

The form is somewhat indeterminate, as is the case with most of the known antique vases in precious stone: as in the well-known vases of Brunswick and Berlin, the intention here also seems to be to suggest something between a flask and an amphora; but in all such cases, when it was important to lose as little as possible of the precious material, the form was doubtless conditioned largely by the shape of the block before working. It may however be remarked that the general ovoid form and the absence of handles—for the moulded heads, though they suggest handles, are useless as such—are characteristic of Roman rather than Greek pottery, and suggest a period not earlier than the second century A.D. There is nothing in the character of the decoration which need militate against this view; on the contrary, the peculiar goat-like type of grinning Pan appears to belong especially to this period.

The material is a warm pale-brown, translucent chalcedony of a charming "honey" tint, with natural veinings of a darker hue, such as is often found as one of the layers of an oriental onyx cameo of the Graeco-Roman period. In general shape the body is ovoid, the smaller end of the egg flattened out into a flanged base for stability, while the larger end is truncated to supply the opening at the top, and folded a little outwards at the lip, which is bound with a rim of gilt silver. On opposite sides it bulges outward into prominences which are carved in the form of horned heads of Pan. The rest of the exterior is covered unsymmetrically with vine leaves and tendrils, among which are here and there bunches of grapes, indicated conventionally in a form resembling fir cones.

The heads of Pan stand out boldly, with the horns partially detached from the body of the vase; long hair-fringed pointed ears drop downwards from above the temples. Over the brows are shaggy locks, intertwined with a garland of ivy-leaves and berries. Long moustaches flow from each side of the nostrils; there are indications of beard, partly hidden by the acanthus decoration, and the hairs of the bushy eyebrows are broadly indicated by short incised lines.

The base is of rosette shape in outline, and, on the lower surface, is carved with two sets of six conventional petals alternately overlaid on the outer ones. Within, the body of the vase is hollowed out to the thinness of ordinary chinaware, except where the relief decoration adds thickness and the necessary strength. Except for a few cracks and unimportant chips it is substantially intact, and the original high polish remains.

H. nearly 18 cent.; greatest width, the same; greatest depth, 11·3 cent.

C. H. S.

BUSTS.

- 272 [764] AGRIPPINA, wife of Germanicus and grand-daughter of Augustus: **Plate XII.**
 fragment of a portrait bust. The crown of the head, waved fringe and forehead curls remain, the face as far as the upper lip; the nose and lower lip are broken, and the back of the head is sliced off. Plasma. GRAECO-ROMAN work of about 37 A.D. H. 4·7; W. 4·3 cent.

From the Robinson Collection. The identification is rendered practically certain by comparison with another bust of like material, but in better preservation, in the British Museum, cf. Cecil H. Smith, *Burlington Magazine*, No. 50, Vol. XI. pp. 99-100. The date is fixed by a coin struck by Caligula in the year 37 A.D.

- 273 [] MINERVA: bust slightly in profile to the left. The goddess wears a **Plate XII.**
 helmet tilted back, the top of which has been sliced off and shows dowel holes made to carry a crest in another material. The hair is drawn back from the face and tied in a queue after the fashion of the 1st century A.D. The chiton shows above the scale aegis, which is fringed with snakes and has a gorgoneion on the breast. There is a small oval sinking in the back below the hair for attachment to a support. Chalcedony of a milky-grey tone, mounted on a 17th century pedestal of lapis lazuli and ormolu. GRAECO-ROMAN work of 1st century A.D. H. 10·2 cent.

Mentioned and figured by L. Agostini, *Le Gemme Antiche figurate*, ed. 1685 (Gronovius) Pt. II. Pl. I., p. 16, as being then in the Orsini Collection.

- 274 [] APHRODITE OR ARTEMIS: head of great beauty, crowned with a **Plate XIII.**
 high diadem (*stephané*). The hair is drawn back in soft masses from the temples and knotted at the back of the head. Chalcedony of milky-white tone. GRAECO-ROMAN work of 2nd century A.D. H. 1·1 cent.

- 275 [] EROS: bust in high relief against an irregularly circular slab (*imago* **Plate XIII.**
clypeata). The hair is combed over the forehead, the body wrapped in drapery which covers both arms and is drawn close round the neck. With both hands under this drapery he holds against his breast a fruit (possibly a bunch of grapes) and flowers and leaves. At the back, on each side above the shoulders, is part of a wing. Chalcedony. GRAECO-ROMAN work of second half of 2nd century A.D. H. 5·7 cent.

From the Sambon Sale (Cat. 210) at the Hôtel Drouot, March 1902. Said to be from the Bourguignon Collection. This is possibly a portrait bust of a child—Caracalla, or Lucius Verus?—in the character of Eros. Such portraits were very fashionable; cf. Nos. 297 (Livia as Ceres) and 301 (maiden in the character of a Maenad). Busts of Eros, against a circular background, and holding some object (a bird, a fruit, a butterfly) to his breast, are found amongst the terracotta reliefs used for house decoration during the early Imperial Period.

- **276** [209] **AUGUSTUS AND LIVIA**: busts in high relief against an oblong back- **Plate XIII.**
ground with rounded corners. The heads are turned three-quarters towards each other; the busts, of the size and shape typical of the early Imperial Period, are draped. The head of Augustus is of the usual official type representing him as a man of about forty-five, but the head of Livia presents some difficulties. The features are not like hers, and the style of hair dressing does not belong to the Julio-Claudian but to the Flavian Period. Busts of the deified Augustus were made all through the Imperial Age; it is possible that our relief dates from the Flavian Period, and that the artist, not having a portrait of Livia to copy, gave her the head-dress and features of one of the ladies of the reigning house. Onyx of bluish-white colour, constant throughout, back smooth but slightly convex. GRAECO-ROMAN work of end of 1st century A.D. H. 5·6; W. 7·7 cent.

- 277** [770] **WREATHED HEAD** of a woman or of an effeminate man with curling **Plate XIII.**
hair. The back of the head is covered with a robe which passes over the shoulders; the wreath is composed of a spray of bay, the stalk of which, on the right side, is bound with a ribbon. The iris and pupil of the eyes are indicated by a circle in relief with a dot in the centre. Amethyst fragment in high relief. Oval. Beautiful HELLENISTIC? work. H. 4·7; W. 3·3 cent. Projection of relief 1·6 cent.

From the Robinson Collection.

- **278** [202] **MALE PORTRAIT**: bust full face in high relief of a clean shaven man **Plate XIV.**
with a large nose, wearing a tunic clasped with studs on the shoulders. The bust is flat behind as if for insertion in a metal setting, in which the hair, &c., would be rendered; the back of the head is hollowed out to give brilliancy. Pale red sard. GRAECO-ROMAN work. H. 2'; W. 1·9 cent.

- 279** [792] **TIBERIUS**: head in relief to the right. The head is rather more than in **Plate XII.**
profile as both sides of the nose are given; the back is flat. The top of the nose, surface of the ear and the part between the crown of the head and the back, are missing. Hard faïence, covered all over (back included) with a pale green vitreous (?) glaze to imitate bronze patina. EGYPTIAN work of 1st century A.D. H. 7·1; W. 5·4 cent..

From the Robinson Collection. The material is unusually hard and close, but seems to have been fired, as there are bubble-holes below the nape of the neck.

- † **280** [790] **APHRODITE**: nude figure bent slightly to the right, with a scarf held **Plate XVI.**
behind her head in her uplifted hands. The hair is arranged in a soft mass over the forehead and twisted into a knot on the crown. The right hand, the drapery between the hands and both feet are missing. Transparent white chalcedony statuette. H. 3·6; W. 2' cent.

From the Robinson Collection. The little figure, which is worked in the round, is very delicately modelled; the artist has exactly caught the graceful swaying movement of a dancing figure.

PHALERAE.

- 281** [793] GORGONEION of the late type with two serpents erect over the forehead **Plate XVI.** and with serpents' tails knotted under the chin. Ivory disc. Fine ROMAN work. Diam. 5·7 cent.

From the Robinson Collection. Probably a *phalera* or military decoration worn under the Empire. It was fastened to the cuirass after the fashion of the Gorgoneion on the ægis of Athena, and usually took that form or that of a mask of Cupid. As a rule the *phalerae* show three holes for attachment and are of very careless workmanship. This one is a very fine specimen in spite of the low relief. Great skill has been shown in the modelling of the face, and the eyelids are sharply undercut, which gives it a somewhat pathetic expression.

- 282** [120] GORGONEION of the same late type as the preceding: dark blue glass **Plate XVI.** laminated, the outer layer of which has flaked off on the chin; closed at the back, set in a gold mount incised in imitation of a cord. Circular. ROMAN work. Diam. 5·7 cent.

- 283** [1009] MASK, showing a face with a flat triangular nose, protruding eyes and **Plate XV.** high ears. There are three holes for attachment. Rock crystal, back slightly convex. Roughly triangular in shape. EGYPTIAN work. H. 3'; W. 2·3 cent.

The mask was probably made for insertion in metal or wood for the decoration of a cup or a piece of furniture.

 PORTRAITS.

- 284** [90] AUGUSTUS: laureate bust to the front, of the emperor as a youth. He **Plate XIV.** wears a tunic, the thin material of which is carefully indicated. Onyx cameo of two layers, white on amber-brown; in an open frame-setting enriched with precious stones, tourmaline, amethysts, jacinths and topaz. GRAECO-ROMAN work of the end of the 1st century A.D.

From the Bessborough (Cat. No. 4) and Marlborough Collections (Sale Catalogue No. 392). Figured in the *Marlborough Gems*, Vol. I., No. 12, as Germanicus.

The cameo is apparently one of the posthumous portraits of Augustus (cf. No. 276), for the shape of the bust (showing the point of the shoulders and the upper part of the chest) is typical of the Flavian period; the Julian and Julio-Claudian bust shows only the collar bones and the parts immediately surrounding them (cf. No. 286, Pl. XIX.). The rendering of the drapery also is more characteristic of the end than of the beginning of the century.

- * 285 [639] AUGUSTUS, as a beardless youth: head in profile to the left. Opaque Plate XIV.
white stone laid on a dark onyx backing; neck chipped. GRAECO-ROMAN
work of the end of the 1st century B.C. H. 1.6; W. 1.4 cent.

From the Robinson Collection. Exhibited at the Burlington Fine Arts Club in 1903 (see
Catalogue, Pl. CIX., M. 119). The face is very delicately modelled and there is much more
character in it than is usual in profile portraits. Possibly a contemporary work.

- * 286 [175] AUGUSTUS: head wreathed with laurel in profile to the left. Onyx Plate XIX.
cameo of two layers, white on dark brown, in an open-work setting. Oval.
GRAECO-ROMAN work. H. 2.8; W. 2 cent.

- * 287 [89] AUGUSTUS: head in profile to the right, wearing the radiate crown, the Plate XIX.
tie of which is knotted at the back of the head. The radiate crown indicates
that the representation is of the deified Augustus (Divus Pater Augustus)
as he appears on coins of Tiberius. Onyx cameo of two layers, opaque
white on grey. Oval. GRAECO-ROMAN work. H. 1.3; W. .9 cent.

- * 288 [407] TIBERIUS: bust in profile to the left, the head wreathed with laurel. Plate XV.
The Emperor wears a cuirass with a gorgoneion on the breast; a fold of
drapery appears on the left shoulder. Onyx cameo of two layers, bluish
transparent white on amber brown; mended with gold at the top and on
the right-hand side. Oval. GRAECO-ROMAN work. H. 7.3; W. 5.3 cent.

From the Marlborough Collection (Sale Cat. No. 407). The portrait is identified by the likeness
to the coins of Tiberius struck in Asia Minor.

- 289 [91] TIBERIUS?: head of a prince of the Julian line in profile to the left, Plate XIV.
wearing a laurel wreath. Sardonyx cameo of three layers, light brown, in
which the wreath is cut, white and dark brown (background). Square, with
the upper corners rounded off. GRAECO-ROMAN work. H. 1.8; W. 1.8 cent.

There is extreme difficulty in distinguishing between the portraits of Tiberius, his elder brother
Drusus, his son the younger Drusus, and his nephew Germanicus, owing to the tendency to
assimilate all the portraits of the members of the reigning family to one official generalised type.

- 290 [633] DRUSUS?: head of a prince of the Julian line in profile to the left and
wreathed with laurel. He wears a cuirass. Sardonyx cameo of three
layers, dark brown in which the wreath and shoulder strap are cut, the face
and cuirass in white on a brown background. Oval. GRAECO-ROMAN
work. H. 1.2; W. .8 cent.

- 291 [98] CLAUDIUS?: head in profile to the left wreathed with laurel. Sardonyx Plate XIV.
cameo of four layers, milky white to dark brown, and of irregular shape, to
which the portrait is cleverly adapted. GRAECO-ROMAN work. H. 3.3;
W. 4.1 cent.

- 292** [96] NERO: head in profile to the right, wreathed with laurel. Cameo of two layers, china white on a red ground. Oval. GRAECO-ROMAN work. H. 1.5; W. 1.2 cent.

- 293** [634] NERVA: head wreathed with laurel in profile to the right, the face of characteristic thinness. Reserved border. Sardonyx cameo of two layers, yellow brown on milky-white, in an antique ring setting. Oval truncated cone. GRAECO-ROMAN work. H. 1.1; W. .7 cent.

From the Robinson Collection.

- 294** [671] DEIFIED PRINCE: youthful head in profile to the left, wearing a radiate crown. Sardonyx cameo of two layers, bluish white on dark amber brown. Oval. ROMAN work second half of 3rd century A.D. H. 1; W. .8 cent.

From the Robinson Collection.

- 295** [735] CARACALLA: equestrian portrait of the Emperor engaged in a lion hunt. His head is wreathed with laurel, and he wears a cuirass, military cloak and high boots. His horse rears as he hurls his spear at the lion, which, owing to considerations of space, is represented as directly under the horse's fore-feet. Plasma of brilliant bottle green, fading to yellow-brown on the left, and hollowed out behind to give brilliancy. Rounded oval. GRAECO-ROMAN work of end of 2nd century A.D. H. 4.4; W. 4.1 cent.

From the Robinson Collection. Caracalla is represented with the laurel wreath and gorgon phalera on his breast. This points to a date after 198 A.D., the year in which he was associated in the Imperial power with his father Septimius Severus.

- 296** [798] OCTAVIA: head in profile to the right. The hair is arranged in the manner characteristic of the period, with one heavy plait turned back from the forehead over the crown of the head, and another twisted into a knot on the nape of the neck. Antique paste cameo, consisting of opaque white in low relief laid on a dark glass backing. Roughly circular in shape. GRAECO-ROMAN work of end of 1st century B.C. H. 4.7; W. 4.7 cent.

From the Nott and Robinson Collections. The paste is an antique copy of a sardonyx cameo now in the Museum at the Hague (Bernoulli, *Rom. Ikon.* II. 1, Pl. XXVII. 7). Another, strikingly like it in face, was in the Roger Collection (de Witte, *Gaz. Arch.*, 1875, Pl. XXXI., p. 121). The head has at different times been identified as Livia, Sabina (widow of Hadrian), and Octavia; there is the same difficulty in differentiating the portraits of the female members of the Julio-Claudian line as in distinguishing those of their male relations, but the evidence is in favour of the identification with Octavia, sister of Augustus.

- 297 [92] LIVIA in the character of Ceres : bust with the head turned three-quarters to the left. The Empress wears a wreath and a thin veil thrown over the back of her head. The folds which drape her shoulders are kept in place by the left hand just below the shoulder. Sardonyx cameo of two layers, in high relief ; opaque white on an amber background. Oval. GRAECO-ROMAN work. H. 5 ; W. 2·8 cent.

From the Arundel (*Cat. Thec. C. No. 7*) and Marlborough Collections (Sale Cat. 401). Published *Marlborough Gems*, Vol. II., 24. The head is in high relief, the veil undercut in order to throw up the oval of the face, which bears a strong likeness to the so-called "Clytié" bust. Both the face and the semi-transparent drapery are delicately modelled, but the bust gives the effect of having been copied from a full-length statue, as the introduction of the hand lopped off at the wrist is peculiarly ugly in an oval bust.

- 298 [101] FEMALE PORTRAIT : head representing a member of the Julian Imperial family, in profile to the right. The hair is curled on the forehead, dressed in a queue, and wreathed with bay. Oriental onyx cameo of three layers, golden-brown and amber white on a pale translucent background, the base broken off below the mouth and ear. Oval. GRAECO-ROMAN work of 1st century A.D.

- 299 [176] JULIA, DAUGHTER OF TITUS : bust with head in profile to the right. She wears a diadem and a necklace ; her hair is dressed in a heavy curled fringe on the forehead, waved, and fastened in a knot of plaits at the back of the head. Drapery on the shoulders. Lapis lazuli cameo. Oval. GRAECO-ROMAN work of end of 1st century A.D. H. 2·6 ; W. 1·8 cent.

- 300 [124] FEMALE PORTRAIT : bust with head in profile to the left, representing a lady of the Antonine period. The hair is elaborately plaited and arranged in the fashion shown on coins of the elder Faustina (105-141 A.D.) wife of Antoninus Pius. Lapis lazuli cameo, back convex. Oval. GRAECO-ROMAN work of 2nd century A.D. H. 2·9 ; W. 2·3 cent.

- 301 [196] PORTRAIT in the character of ARIADNE or a MAENAD : bust in profile to the right. The long hair fastened in a knot, from which loose curls escape on to the neck, is confined by an ivy wreath with a *corymbus* above the forehead. Chiton fastened on the shoulders with clasps. Reserved border. Sardonyx cameo of three layers, deep amber, in which the wreath, chiton and reserved border are cut, milky-white and brown (background) ; the edges of the stone bevelled (H. 5 cent.), to show the three strata. Mounted in a gold setting surmounted by a floral design containing a chrysoprase between two rubies. Oval. GRAECO-ROMAN work of 1st century A.D. H. 4·6 ; W. 3·7 cent.

From the Arundel (*Cat. Thec. C. No. 1*) and Marlborough Collections (Sale Cat. 196). The cameo is cut in very flat relief, the workmanship rather forcible and rough (cf. the treatment of the eye, nostril and hair), but the head with its severe thoughtful face is evidently a real, and not an ideal portrait. In the Arundel Catalogue it is described as Agrippina.

IDEAL HEADS.

- 302** [785] ATHENA PARTHENOS: head in profile to the right. The goddess, whose face is bent slightly downward with a thoughtful expression, wears a crested helmet ornamented with a couchant sphinx supporting the crest, a gryphon at the side, and four prancing horses in relief on the front of the casque; her hair escapes below the neck-piece. The scale ægis is without snakes, but two are knotted under the chin of the gorgoneion. Onyx cameo highly polished. Shape irregular. GRAECO-ROMAN (?) work. H. 6·8; W. 3·7 cent. **Plate XII.**
- From the Robinson Collection. Apparently a fragment broken from a larger composition. The back is unworked, but the surface may have flaked off, or it may never have been worked.
- 303** [729] ATHENA: bust in profile to the left. She wears a crested helmet with vizor and neck-piece, decorated with a flying gryphon; the small ægis with gorgoneion is fringed with snakes. Sardonyx cameo of four layers, ivory, in which the decorations of the helmet, the rim of the ægis and the gorgoneion are cut; translucent amber brown, used for the helmet, hair and ægis; milky-white for the flesh and crest, and translucent brown for the background. In high relief (·25 cent.). Oval. ALEXANDRIAN work. H. 2·6; W. 2· cent. **Plate XVII.**
- From the A. Morrison (Sale Cat. No. 8) and Robinson Collections. Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CIX., M. 108).
- 304** [142] ZEUS: bust full face to the front, the eyes turned to the right, with flowing hair and beard, in the style of the head known as the "Zeus of Otricoli." Oriental onyx cameo of three layers, pale translucent brown, in which the hair and beard are engraved; bluish-white used for the flesh and drapery, and dark brown for the background. Oval. GRAECO-ROMAN work of the 2nd century A.D. H. 1·9; W. 1·45 cent. **Plate XVII.**
- 305** [660] AFRICA: bust with head in profile to the left representing a youthful woman wearing a headdress of elephant skin with the trunk (broken off) above the forehead and tusks on either side of it. Her long hair falls on her shoulders, and the edge of a chiton shows on the chest. Sardonyx cameo of three layers, amber in which the front of the helmet and hair is cut, white used for the crest, flesh and chiton, and dark brown for the back of the helmet, hair and background. Oval. ALEXANDRIAN work. H. 2·1; W. 1·5 cent. **Plate XVII.**

From the Robinson Collection.

- 306** [688] **OMPHALE**: head in profile to the left, her long curling hair covered with a lion's head and mane. Sardonyx cameo of three layers, translucent brown, in which the lion skin is cut, china white, used for the flesh, and dark brown for the background. Oval. GRAECO-ROMAN work. H. 1.5; W. 1.05 cent.

From the Robinson Collection.

- 307** [64] **YOUTHFUL MALE HEAD**, in profile to the right. The short hair is bound with a fillet. The type recalls the head of the "Diadumenos" statue (known in Graeco-Roman copies) by the 5th century Greek sculptor Polykleitos. The treatment of the hair, by wavy striations on the crown, is a direct imitation of the technique of early bronze statues. Sardonyx cameo of two layers, semi-opaque white on a translucent brown ground. Circular. GRAECO-ROMAN work of 1st century A.D. Diam. .9 cent.

- 308** [54] **MEDUSA**: head almost full face, the eyes looking upwards and slightly to the left, the corners of the mouth drooping. The face is framed in curls treated in a massive manner; one serpent rises above the forehead, and there are small flat wings in the hair on either side. The pupils of the eyes are deeply incised. Sardonyx cameo of two layers, china-white (broken away on the right side of the face) on amber brown. Oval. Good ROMAN work. H. 2.1; W. 1.9 cent.

The heads of Medusa (Nos. 308-313) illustrate the development of the type from the severed profile head (No. 100) of 5th century Greek type to the Roman gorgoneia (Nos. 281, 282). The beautiful severed profile head changed during the Hellenistic period (3rd century) into a three-quarter face, with eyes open, and wings in the thick hair in which one or two snakes twined (No. 312). This position was preferred as giving more scope for the introduction of expression, but the earlier examples have merely a "pathetic," not a tortured look. The hair gradually becomes snaky in treatment, snakes writhe round the face, which has an expression of misery, amounting almost to physical pain (No. 310). Snakes are knotted under the chin. Gradually this type passed (under Roman influence) through the modification shown in No. 308, into the "tranquil" Medusa, a placid face, with only two serpents erect over the forehead and two knotted under the chin (cf. Nos. 281, 282). In the Augustan age the severed profile head of 5th century type was a favourite for both intaglios and cameos, but the taste of the time added to it wings and a serpent on the crown of the head (cf. No. 100). All types are however common during the Imperial age.

- 309** [996] **MEDUSA**: head nearly three-quarter face to the left, with wide open eyes full of pain. Wings in the hair, the snaky locks of which frame the face and are shown in very low relief on the background. Onyx cameo of two layers, white on a dark background. Circular. GRAECO-ROMAN work of Augustan age. Diam. 2.2 cent., the relief in some places .5 cent. high.

From the Robinson Collection.

- 310** [772] **MEDUSA**: head almost full face to the right, the brows contracted with pain, the eyes wide open with a look of hopeless misery. The hair is treated in snaky locks among which twine writhing serpents. Antique glass paste cameo in imitation of emerald, in a twisted gold wire setting; in high relief. Oval. Late HELLENISTIC work. H. 2.5; W. 2.25 cent.

From the Robinson Collection.

- 311** [53] **MEDUSA**: head three-quarters to the left, with wide open eyes full of pain. **Plate XVI.** The hair is treated in thick snaky locks, among which are writhing snakes, two erect over the forehead, with wings on either side. Two snakes are knotted under the chin. Arabian onyx cameo, ivory on a bluish-black background, part of which has been broken away, leaving its shape an irregular oval. GRAECO-ROMAN work. H. 3; W. 3.5 cent.

- 312** [744] **MEDUSA**: head three-quarters to the left with wings in the soft thick hair from which comes one writhing snake. The eyes are wide open, but there is little trace of pain in the beautiful face. The ground is carved with locks of hair and the scales of an aegis. Sardonyx cameo, dark brown shading to pale yellow, a white layer only showing on the reverse of the stone; set in a Renaissance setting of radiating *fleur-de-lys* enamelled white, pink and blue, alternating with green knobs. Flat oval, the sides having been cut down. HELLENISTIC work. H. 3.25; W. 2.6 cent.

From the Colonna, Barberini and Robinson Collections. Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CIX., M. 110). Published by Lenormant, *Nouvelle Galerie Mythologique*, Pl. XXVII., 6, p. 116; and Furtwängler, *Antike Gemmen*, Pl. LIX., 1. Extremely beautiful work, worthily matched by the stone which bears it.

- 313** [752] **MEDUSA**: head three-quarters to the left, within a wreath of bay leaves, framed by two beaded borders. Oriental onyx cameo of two layers, opaque white on translucent brown. The whole of the head, with the exception of two locks on the right and one on the top of the head, and the snakes knotted beneath the chin, together with a portion of the borders, &c., to the left, have been admirably restored to complete the ancient fragment. Circular. Diam. 3 cent.

From the Robinson Collection.

MYTHOLOGICAL SUBJECTS.

- 314** [2] DIONYSOS AND ARIADNE (?). The god lies asleep on a richly draped couch, **Plate XIX.** his left arm hanging over the edge. On the side of it sits Ariadne, semi-nude, looking at herself in a mirror held up for her by a winged Eros kneeling on the end of the couch. Oriental onyx cameo of two layers, semi-opaque white in which the design is cut, and translucent brown. Long oval. Delicate GRAECO-ROMAN work. H. 1·1; W. 1·7 cent.
- 315** [40] THE INFANT DIONYSOS with a thyrsos over his left shoulder, seated on a **Plate XVIII.** panther skin, clutches with his right hand at the beard of a Satyr mask resting on a pillar in front of him. Oriental onyx cameo of two layers, white on a grey brown background; the left side broken. Irregular oval. GRAECO-ROMAN work. H. 1·7; W. 2·1 cent.
- From the Hertz and Mayer Collections (Sale Cat. No. 329).
- 316** [42] TWO SEILENI resting under a tree. The one seated on its roots plays a **Plate XVIII.** pan-pipe (*syrinx*) to his companion. From the branches hangs another pan-pipe. Sardonyx cameo of two layers, white on an amber brown background. Nearly circular. Rough GRAECO-ROMAN work of late period. H. 1·4; W. 1·5 cent.
- 317** [730] BACCHIC GROUP. In the foreground a Maenad reclining on drapery **Plate XVIII.** rests against a basket with her back to the spectator, her arms clasped behind her head; facing her a young Satyr, his left foot planted on a rock, a hooked stick (*pedum*) in his left hand, a skin over his left thigh, holds by the tail a young panther which sucks at the breast of the reclining Maenad. On a rock behind to the left, another Maenad, semi-nude, holds her floating veil back with the right hand and with the left balances a tambourine (*tympanon*) on her knee. In the background the mouth of a well. In the field below the group a pair of cymbals (*krotala*), a *kantharos* and a *tympanon*. The whole enclosed in a reserved border. Sardonyx cameo of two layers, opaque white on a translucent amber-brown background, in an old French gold setting enamelled with tulips and other flowers in colours. Long oval. HELLENISTIC work. H. 3·4; W. 3·7 cent.

From the Marlborough (Sale Cat. 226) and Robinson Collections. Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CIX., M. 96). Published *Marlborough Gems* II., 50; Müller-Wieseler, *Denkmäler a. Kunst* II., 579, and Furtwängler, *Antike Gemmen*, Pl. LXV., 46, who points out that the markedly pictorial treatment of the design shows that it is copied from a picture. The modelling of the nude figures is extremely delicate.

- 318** [997] **MAENAD**: half-length figure draped in the skin of some shaggy animal **Plate XV**. which leaves the right shoulder bare; her hair is knotted in a club on her neck, and she supports a wine-skin (*askos*) on her left shoulder with her right hand. On the upper part of her arm a bracelet is indicated by two incised lines, possibly to hide a flaw in the stone. Sardonyx cameo of two layers, translucent dark brown on a white ground. Pear-shaped. GRAECO-ROMAN work. H. 5.2; W. 3.8 cent.

From the Robinson Collection. A cameo of similar workmanship and colour, representing a Satyr, is in the "Cabinet de Médailles" (Bibliothèque Nationale, Paris), *Catalogue*, Pl. X., 91.

- 319** [757] **BACCHIC GROUP**. In the centre sits a Maenad, semi-nude, holding aloft **Plate XIX**. a thyrsos with her left hand, while with the right she drops incense on to a small altar from a box presented to her by an attendant. Behind her on a rock sits a nude male figure (Dionysos?), his right hand behind his head, in his left a thyrsos. Onyx cameo of two layers, opaque white on a translucent brown background. Oblong with rounded corners. GRAECO-ROMAN work of late period. H. 1.7; W. 2.3 cent.

From the Robinson Collection.

- 320** [4] **BACCHANTE** in rapid motion towards the right. Her head is thrown back, **Plate XIX**. with her right hand she grasps a thyrsos, and with the left clutches at her drapery. Oriental onyx cameo of two layers, semi-opaque white on a translucent grey background. Oval. GRAECO-ROMAN work. H. 1.6; W. 1. cent.

- 321** [650] **SEILENOS**, sitting sideways on a mule, and holding a thyrsos over his left shoulder. Oriental onyx cameo, translucent white on a translucent grey background. Long oval. GRAECO-ROMAN work. H. 1.1; W. 1.4 cent.

From the Robinson Collection.

- 322** [33] **APHRODITE AND ARES (?)**: a nude female figure, her hair knotted behind **Plate XVIII**. her head, rests on a couch; her left hand lies on her left knee, and with her right arm she supports herself against a cushion. At the foot of the couch appear the legs and a portion of the shield (?) of a warrior, at whom she looks up. Oriental onyx cameo of two layers, semi-opaque white on a grey translucent background, the surface very highly polished. Fragment of irregular shape. HELLENISTIC work. H. 1.6; W. 3.2 cent.

The modelling of the nude forms closely resembles that of No. 317.

- 323** [743] APHRODITE, leaning to the right on her right elbow, reclines on a richly draped couch in the middle of a landscape; her robe is twisted round her knees. She is attended by three Erotes, one of whom fans her while he lays his hand on her arm, another seated in the foreground plays a lyre, while the third on a rock to the left plays on a pan-pipe. Sardonyx cameo of two layers, opaque white on dark brown. Long oval. GRAECO-ROMAN work. H. 2.4; W. 2.75 cent. Plate XVIII.

From the Robinson Collection. A similar cameo in the "Cabinet de Médailles" (Bibliothèque Nationale, Paris) is published in the *Gazette Archéologique*, 1885, p. 6.

- 324** [676] TWO EROTES playing with a dog. The one has a whip in his left hand and with the other holds the end of the lead tied to the dog's neck. The second Eros tries to drag it along. Ground indicated below the group. Sardonyx cameo of two layers, opaque cream tinged with red, on a translucent background shading from amber to orange. Oval. GRAECO-ROMAN work. H. 1.6; W. 2.1 cent. Plate XVIII.

From the A. Morrison (Cat. No. 6) and Robinson Collections.

- 325** [111] TWO EROTES supporting a *tabula ansata*, bearing the inscription Plate XVIII.
 BVRICHI
 EVTYCHI = Burichi Eutychi; the Greek words *Βυρίχι εὐτύχι(ε)ι* = "Good luck to Byrichis" transliterated into Latin. In a cavity below a bacchic mask. Onyx cameo of three layers, pink, in which the Cupids* are cut, white for the mask and tablet, on a dark grey background. Hexagon. Late ROMAN work of 2nd or 3rd century A.D. H. 1.4; W. 1.7 cent.

The name "Byrichis" is not known, it may however represent "*Myrrhichis*," the sounds *B* and *M* being evidently interchangeable, cf. *Knoūbis* and *Knoūmis*, in Nos. 224-231.

- 326** [706] WINGED EROS driving a pair of butterflies yoked to a chariot in which he stands. Sardonyx cameo of two layers, opaque white on translucent golden brown. Oval. GRAECO-ROMAN work. H. 1.3; W. 1.7 cent. Plate XVIII.

From the Robinson Collection. The artist, who was perhaps more used to engraving intaglios, has reversed the design, putting the reins in the right, the whip in the left hand of the driver.

- 327** [39] EROS struggling with a goose which he grasps round the neck. Red-gold sard cameo in high relief. Left side mended with gold. Circular. GRAECO-ROMAN work. Diam. 1.8 cent. Plate XV.

The design is possibly inspired by a group, of which many replicas exist, by the sculptor Boëthos (2nd century B.C.), representing a boy with his arm round a goose.

- 328** [7] WINGED PSYCHE, semi-nude, her hands bound behind her back, seated to the left on a stool. Three winged Erotes, of whom one hovers in the air, are tormenting her. Oriental onyx cameo of two layers, opaque white on dark translucent brown. Square with rounded corners. GRAECO-ROMAN work. H. 1.3; W. 1.3 cent.

Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. CIX., M. 99).

- 329** [194] TWO EROTES AND A BUTTERFLY. This scene is the converse of Plate XIX. No. 328. The centre of the design is filled by a trap on which rests a butterfly (Psyche) facing an Eros seated on the ground in a dejected attitude with one leg caught in the trap. Behind the butterfly stands an Eros with a palm-branch signifying, possibly, the triumph of the soul. The ground is indicated below the figures. Turquoise cameo, surface convex. Long oval. GRAECO-ROMAN work of late date. H. 1.7; W. 2.5 cent.

- 330** [30] EROS WITH INVERTED TORCH standing within an open doorway. Plate XIX. He leans on the torch which he holds in his right hand, his bow hangs idly from his left. The two halves of the door are thrown wide back. In the pediment over the lintel a sphere, below the threshold in an exergual space, a pig in profile to the right on a ground-line. Oriental onyx cameo of two layers, semi-opaque white on a translucent grey background. Oval. GRAECO-ROMAN work. H. 1.6; W. .9 cent.

The figure of an Eros leaning on an inverted torch is a Hellenistic conception, signifying originally the exhaustion following on passion, and its extinction; from this came naturally the idea of the extinction of life, the meaning usually conveyed by the type in Graeco-Roman art. It is exceedingly common in the reliefs (Altman, *Römische Grabaltäre*, p. 18), statuettes and gems of this period, and is often described as the "funereal" Eros.

- 331** [28] WINGED EROS BLOWING A DOUBLE-FLUTE as he walks to the left. Plate XIX. Ground-line below the figure. Oriental onyx cameo of two layers, semi-opaque white on a translucent grey ground. Oval. GRAECO-ROMAN work. H. 1.15; W. .8 cent.

- 332** [707] EROTES RIDING ON DOLPHINS. The central figure clutches one of his companions by the wing, the other by the left hand; the heads of both are turned to him either in protest or encouragement. The heads of only two dolphins appear. In the foreground waves. Onyx cameo of two layers, touches of brown on opaque china-white laid on a black paste background. Octagon. GRAECO-ROMAN work. H. 1.7; W. 1.8 cent.

From the Robinson Collection.

- 333** [4] EROS DRINKING: he reclines on a lion's skin, and in his right hand holds a bowl, while with his left he supports himself in a convenient position for drinking. Possibly a travesty of a figure of Herakles drinking. Oriental onyx cameo of two layers, opaque white on a translucent grey ground. Long oval. GRAECO-ROMAN work. H. 1. W. 1.4 cent.

- 334** [652] **EROTES FORGING ARROW-HEADS**: group of three winged Erotes **Plate XIX**. busied round an anvil. One stands in the centre, hammer in hand and beats out his arrow-heads on the anvil. Facing him on either side kneel his companions, each taking the arrows from a quiver. Oriental onyx cameo of two layers, semi-opaque white on a transparent grey ground. Long oval. GRAECO-ROMAN work. H. .9; W. 1.9 cent.

From the Robinson Collection. The scene recalls the groups of Erotes on the walls of the "House of the Vettii" at Pompeii. The work may be assigned to the 1st century A.D.

- 335** [685] **EROS BETWEEN TWO FIGHTING COCKS**. In his right hand he holds a **Plate XIX**. palm branch, and the cock on that side from its triumphant bearing is evidently the victor; the vanquished bird, with drooping wings and crest, lays its beak on the left leg of the Eros, who has thrown his arm round its neck. The ground is indicated below the figures. Oriental onyx cameo of two layers, china-white on a translucent grey ground. Oval. GRAECO-ROMAN work. H. 1.1; W. 1.4 cent.

From the Robinson Collection.

- 336** [1019] **NIKÉ driving a chariot with five horses full speed to the right, and** **Plate XVII**. holding up in her right hand a wreath inscribed $\begin{matrix} \text{NEI} \\ \text{KAC} \end{matrix} = \text{Νικᾶς}$ inside. Onyx cameo of five layers. Oval. GRAECO-ROMAN work. H. 2.5; W. 3.5 cent.

From the Roger de Sivry Collection. The composition is extraordinarily spirited, and great skill has been shown in cutting the horses in the different layers, Niké and the near horse in bluish white, the next greyish white, the trace horse black, the off horses grey and milky white. The number of horses is unusual; Niké generally drives either two or four.

LEGENDARY AND GENRE SUBJECTS.

- 337** [727] **COMBAT BETWEEN HERAKLES AND THE THRACIAN DIOMEDE**. **Plate XVII**. Herakles, beardless, grasping with his left hand by the forelock one of the horses of Diomede, an uplifted club in his right, looks to the right, striking downwards at Diomede, a bearded figure in Thracian dress who has fallen to the right and looks up at him, clasping his right leg. The right arm of Diomede, which may have held a weapon, is wanting; behind him is a heavy bow and quiver (*gorytos*). The figure of Herakles is identified by the lion-skin worn cloak-wise over the head, the paws knotted over the chest. Oriental onyx cameo of two layers, opaque white on golden brown. Long oval, in a round gold setting. GRAECO-ROMAN work. H. 2.7; W. 3.1 cent.

In the field are the letters ED and traces of another letter before the E, possibly the remains of LAUR. MED., Lorenzo de Medici, whose gems were frequently marked with his name.

From the Robinson Collection. Spirited work based on the study of 5th century Greek sculpture.

- 338** [5] HERAKLES AND TELEPHOS. Herakles seated to the right on a rock, over which is spread the lion's skin, holds on his right knee the child Telephos who offers food to his foster-mother, the hind. Oriental onyx cameo of two layers, ivory white on a translucent grey background. Oblong. GRAECO-ROMAN work. H. 1.4; W. 1.9 cent. **Plate XVIII.**

- 339** [16] NEREID riding a hippocamp. The rider, nude, save for a drapery twisted round her left leg, and which floats behind her in the breeze, sits sideways on her steed; she steadies herself with her right hand, and with her left grasps him beneath the jaw. A second hippocamp swims on the further side. Oriental onyx cameo of two layers, semi-opaque white on a translucent grey ground. Long convex oval. Late GRAECO-ROMAN work. H. 1.3; W. 1.9 cent. **Plate XIX.**

- 340** [1020] NESSOS AND DEIANEIRA: the Centaur gallops at full speed to the right with his left arm round the waist of his rider, towards whom he turns. She, with outstretched arms, holds the floating end of her veil. Beneath the figures a ground line. Clear golden sard cameo. Oblong, with rounded corners. GRAECO-ROMAN work. H. 1.5; W. 1.8 cent. **Plate XIX.**

From the Roger de Sivry Collection.

- 341** [1021] YOUTHFUL GREEK HORSEMAN armed with a lance. The rider, nude, save for a chlamys floating behind him, reins his horse back on its haunches preparatory to making a downward thrust with his lance. Nicolo cameo of two layers, pale blue on a black ground. Long oval. Late GRAECO-ROMAN work. H. 1.5; W. 2.25 cent. **Plate XIX.**

From the Roger de Sivry Collection. The composition is very spirited, and is evidently studied from a 5th century Greek relief, *e.g.*, the model of the well-known Dexileos grave-relief.

- 342** [34] GROUP OF ACTORS. Four draped male figures, two of whom are seated while two stand. One reads from an open roll lying on a reading desk, two others hold masks. Possibly a troupe of actors rehearsing their parts, or an author reading his play to them. Sardonyx cameo of four layers, amber brown, in which the hair and dresses are cut, opaque white for the flesh, grey brown for the background, and very dark brown which appears only on the extreme right, and passes down the back of the right-hand figure like a mantle. Oblong, with rounded corners. Late GRAECO-ROMAN work. H. 1.7; W. 2.1 cent. **Plate XVII.**

- 343** [129] ANUBIS: full length figure with a jackal's head clad in a short tunic. Plate XIX. In his left hand he holds a palm branch, in his right is a caduceus. Reserved border. Sardonyx cameo of two layers, dark brown, in which the design and the border are reserved, on an opaque white ground. Oval truncated cone. GRAECO-EGYPTIAN work of 4th century A.D. H. 1.5; W. 1.1 cent.

A Gnostic cameo (see p. 47). Anubis appears here in his character of conductor of the souls of the dead.

- 344** [118] S. JOHN THE BAPTIST: the Saint, clothed in a skin garment, stands to the left. In his right hand he holds a pastoral staff, in his left an unrolled scroll on which are the letters ΜΕΤΑ(ΝΟΕΙΤΕ) = "Repent." Behind him a tree and in the field above ΙϞ = Ο ΑΓ(ΙΟC) ΙΩ(ΑΝΝΗC) = "S. John"; on the other side Ϟ_C = Ο ΠΡΟΔΡΟΜΟC = "the precursor," in monogram form. Sardonyx cameo of two layers. Oval. CHRISTIAN work of (circ.) 11th century A.D. H. 1.5; W. 1.2 cent.

A similar subject is figured in the *Catalogue of Early Christian Antiquities in the British Museum*. Pl. III., No. 105.

- 345** [728] TWO ANGELS dressed in long sleeveless tunics, girt at the waist and holding long staves in their right and left hands respectively, stand three-quarter face to each other, their faces confronted, their hands meeting on the stem of a high cross, the upper circular portion of which has been chipped off. Below the ground line the inscription ΕΞΟΥCΙΕ cut "in cameo." Reserved border. Sardonyx cameo of three layers, translucent brown, and semi-opaque white on a dark brown background. Oval. CHRISTIAN work of the 6th to 9th century A.D. H. 2.6; W. 2.1 cent.

From the Robinson Collection. The word Ἐξούσιε is probably a translation of the Latin "*potestas*," meaning "authorities" or "powers," a sense in which it is frequently used in the New Testament.

MASKS.

- 346** [63] SATYR MASK: full face, with open mouth. The locks of hair, heavy beard and moustachios are arranged decoratively in leaf form. Garnet cameo, in high relief, broken and mended with gold. Circular. GRAECO-ROMAN work. H. 1.1; W. .9 cent. **Plate VIII.**

- 347** [732] SATYR MASK: three-quarter face to the right, wreathed with ivy leaves and berries. The pupils of the eyes are incised. Cameo of dull greyish white in low relief, on a ground of the same colour; chipped on one side. GRAECO-ROMAN work. H. 2.4; W. 2.05 cent. **Plate XVII.**

From the Marlborough (No. 679) and Robinson Collections. The stone is described in the Sale Catalogue of the Marlborough gems as a "chert-like jasper, a stone that occasionally occurs with fine antique work."

- 348** [690] SATYR MASK: three-quarter face to the left, with curly hair and flowing beard, the hair bound with a wreath of ivy leaves and berries. The mouth is cut out to show the backing. Antique glass paste cameo of two layers, deep black-brown on a background of creamy white which is partly decayed. Oval. GRAECO-ROMAN work of the Augustan age. H. 1.8; W. 1.5 cent. **Plate XVII.**

From the Robinson Collection.

- 349** [694] BACCHIC MASK: bald head, three-quarters to the left, with a wreath of ivy leaves and berries tied with a fillet, the ends of which hang below the ears. The beard is arranged in formal spiral curls, the mouth cut out to show the background. Sardonyx cameo of three layers, brown and milky white on a dark brown background. Oval. GRAECO-ROMAN work. H. 1.3; W. 1 cent. **Plate XVIII.**

From the A. Morrison (Cat. No. 8) and Robinson Collections.

ANIMALS.

- 350** [80] PEGASUS: in rapid motion to the left. Oriental onyx cameo of three layers, dark brown, in which the right wing is cut, white, used for the body, and pale brown, for the background; convex surface. Long oval. Late ROMAN work. H. 1.15; W. 1.6 cent. **Plate VIII.**

- 351** [998] FISH: in high relief, all the details of scales, gills, fins and tail very carefully rendered. On the reverse VALERIAE, the name of the owner Valeria. Amethyst cameo, both surfaces convex; chipped at one end. Long oval. Good ROMAN work of the 2nd century A.D. H. 2.1; W. 3.65 cent.
From the A. Morrison (Cat. No. 9) Collection.
- 352** [82] HIPPOPOTAMUS attacking a crocodile. The hippopotamus has planted all four feet firmly on the back and tail of the crocodile and bites him just below the nape of the neck. The crocodile lifts his head in a vain attempt to seize the snout of his enemy. Red onyx cameo of two layers, reddish-purple on a translucent grey ground. Long oval. EGYPTIAN work. H. .7; W. 1.3 cent.
- 353** [73] MOLOSSIAN HOUND with his head between his fore-paws. He wears a broad collar, and the whole surface of the body is carefully stippled to represent a shaggy coat. Oriental onyx cameo of two layers, opaque white on a translucent grey ground. Long oval. ROMAN work of 2nd century A.D. H. 1.1; W. 1.7 cent.
- 354** [81] DOG pulling down a wild boar. The dog, who is disproportionately small, has seized the boar by the right ear. Ground line. Sardonyx cameo of three layers, semi-opaque white and dark brown on a white background. The dog is cut in the upper white layer, the boar, whose bristles are very carefully marked, and the ground line, in dark brown; surface convex. Long oval. ROMAN work of 2nd or 3rd century. H. .8; W. 1.2 cent.
- 355** [83] TWO STORKS. The one stands by a large bowl, the other flies away to the left. Shell cameo of three layers, white and red on a white background. Long oval. GRAECO-EGYPTIAN work. H. 1.3; W. 1.9 cent.
- 356** [110] DOG COURSING A HARE to the left. Below the figures an exergual space containing an inscription cut "in cameo" ΕΛΑΒΕC (ἐλαβες) = "You caught." Sardonyx cameo of two layers, white on a dark brown background. Long oval. GRAECO-ROMAN work of 3rd or 4th century A.D. H. 1.; W. 1.3 cent.
- 357** [109] LION couchant to the right with its head turned back over the left shoulder. Below the figure an exergual space containing the unintelligible inscription ΜΝΕΠΝΟ cut "in cameo." Red onyx cameo of two layers, white on a red ground. Long oval. GRAECO-ROMAN work of 3rd or 4th century A.D. H. 1.1; W. 1.5 cent.

INSCRIPTIONS.

- 358** [112] THE GREEK LETTER EPSILON (Ε): above it a wreath of roses bound with ribbons, below the inscription ΧΡΥCOY = "golden." Onyx of two layers, white, in which the design is reserved, and black. Oval. GRAECO-ROMAN work of 2nd or 3rd century A.D. H. 1'; W. .8 cent. Plate XIX.

The Greek letter Ε has the numerical value of 5, a number which has special occult power. An *epsilon* in bronze was dedicated at the shrine of Apollo at Delphi by the Athenians, and replaced by one in gold dedicated by the Empress Livia, wife of Augustus. (Plutarch, *Moralia, De Ei Delphico*, III.). To this offering the above device with its legend "golden" probably refers. For a full discussion of the subject see *Hermes*, Vol. xxxvi., pp. 411-421; 470-490: also *J. H. S.*, ix., p. 291.

- 359** [117] INSCRIPTION cut "in cameo."

Plate XIX.

ΛΕΓΟΥCΙΝ	λέγουσιν
ΑΘΕΛΟΥCΙΝ	ἀ θέλουσιν
ΛΕΓΕΤΩCΑΝ	λεγέτωσαν
ΟΥΜΕΛΙΜΟΙ	οὐ μέλ(ε)ι μοι

"They say what they like; let them say; it matters not to me." Onyx cameo of two layers, white on an amber ground. Long oval. GRAECO-ROMAN work of 3rd or 4th century A.D. H. 1'1; W. 1'4 cent.

Nos. 359—362 are specimens of a numerous class of cameos, dating from the end of the 3rd century A.D., which bear inscriptions expressing good wishes (No. 325), apophthegms (No. 359), a desire to be remembered (Nos. 360, 361) or complimentary phrases (No. 362). They were probably given as birthday or New Year presents (*strenae*). The mottos are usually cut in Greek, the language used by the educated classes.

- 360** [698] RIGHT HAND PINCHING AN EAR. Legend ΜΝΗΜΟΝΕΥΕΜΟΥΤΗC Plate XIX.
ΚΑΛΗCΨΥΧΗC. = Μνημόνευέ μου τῆς καλῆς ψυχῆς. = "Remember me, your pretty sweetheart." Nicolo cameo of two layers; bluish white, in which the design, inscription, and border are reserved, on a dark background. Oval. GRAECO-ROMAN work of 3rd or 4th century. H. 1'; W. 1'3 cent.

From the Robinson Collection. According to Pliny, the seat of memory is in the lobe of the ear (*Est in aure ima memoriae locus*, *H.N.* VII., 105); and there are many passages in ancient authors referring to the custom of touching the bottom of the ear of a person in order to attract his attention (Virgil, *Eclogue* VI., 3). The design is therefore peculiarly suitable for a ring intended not only as a keepsake but as a charm to retain affection.

- 361** [632] RIGHT HAND PINCHING AN EAR. Legend ΜΝΗΜΟΝΕΥΕ = Μνημόνευε Plate XVIII.
= "Remember." The whole within a reserved border. Nicolo cameo of two layers, blue-white on a dark background. Oval. GRAECO-ROMAN work of 3rd or 4th century A.D. H. 1'3; W. .9 cent.

From the Mayer and Robinson Collections.

- 362** [646] INSCRIPTION cut "in cameo" across the centre of the stone **Plate XVIII.**
 ΚΟΡΙΝΘΙΟΝ = *Korínthion*; legend (the last four letters illegible)
 ΣΟΦΙΑΞΟΥΕΜΕΕΛΛΑΥΝΕΙΞΕΤΙΧΕΜΑΝΞΠΔ = *Σοφία σου ἐμὲ ἐλαύνει(ς)*
ἔτι(καὶ)ἐμὸν . . . ? = "Thy wisdom pursues me still and my . . . ?"
 Sardonyx of two layers, milky white, in which the letters are cut, on cloudy
 brown. Long oval. GRAECO-ROMAN work of 3rd or 4th century A.D.
 H. 2'; W. 1'1 cent.

From the Robinson Collection.

FRAGMENTS.

- 363** [14] FRAGMENT: the head of a youth turned in profile to the left, a portion **Plate XIX.**
 of the right shoulder (draped) and two hands holding up a wreath to the
 right. Onyx cameo of two layers, semi-opaque white on a dark brown
 background. Long oval. H. 7; W. 1'2 cent.
- 364** [122] DRAPED FEMALE FIGURE, wearing an Ionic chiton and a mantle, seated **Plate XV.**
 to the left, playing on a lyre. At the back is part of a rim which, when
 whole, had a diameter of about 2'5 cent. The fragment is therefore a portion
 of a flat onyx dish, the inside of which was carved in relief, the right edge
 of the lyre coming nearly in the centre of the design. The flesh and the
 upper part of the lyre are cut in a milky-white stratum, the drapery, hair
 and lower part of the lyre in rich brown. Shape roughly triangular.
 GRAECO-ROMAN work. H. 4'8; W. 3'5 cent.
- 365** [128] GORGONEION against a scale aegis: fragment of a larger sardonyx **Plate XVI.**
 cameo. The gorgoneion is cut in pale brown on the bluish-white aegis.
 Triangular. Delicate work. H. 1'5 cent.
- 366** [123] A PAIR OF FOLDED WINGS against a fold of drapery: fragment of **Plate XVI.**
 a large sardonyx cameo of which only two layers show, white on pale
 brown. Late GRAECO-ROMAN work. H. 5'1 cent.

- 367** [95] HEAD: fragment of a large onyx cameo of two layers, milky white, Plate XVII. in which the head is engraved, and brown, of which only a narrow edge is preserved. The fragment is set in an elaborate Renaissance gold mount "champlevé" on dark blue enamel. At the back, on a flat gold ground, a tree stump with three olive branches growing out of the soil in which deep roots show; all in bright green and brown translucent enamel. Around in black inlay the words ΘΑΛΕΣ ΑΕΙ = *Θάλες αεί* = "You flourish for ever" (?). The inscription is of the same date as the mount. Oval. H. 4·7; W. 3·8 cent.



JEWELLERY,
ROCK CRYSTAL,
SEAL OF TARKONDEMOS.

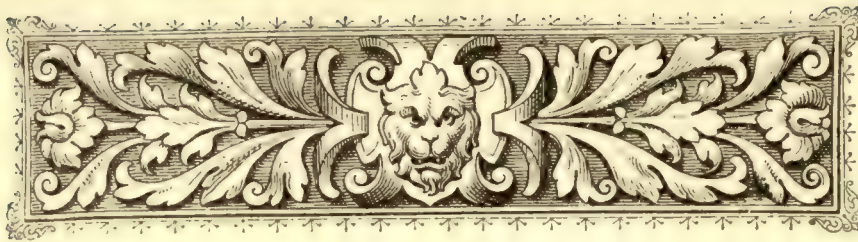
JEWELLERY.

INTRODUCTORY NOTE.

IT has often been remarked that antique gold work is, more than almost any class of antiquity, difficult to classify and date, for two reasons: first, because it is mostly found in unauthorised excavations, and it is generally the ambition of the discoverer to prevent the circumstances of the discovery from becoming known: and secondly, because such objects are as a rule carefully preserved in families, and thus the mode of a day may persist through generations. The secretive habit again prevents any record being kept of the disposition of the details of disintegrated pieces, so that the arrangement of necklaces such as Nos. 2 and 3 must be accepted only with caution.

Another point which is not always easy to settle is whether the jewellery is made for daily wear or for the dead; we know that in many cases a special fabric of more or less flimsy description was made for the decoration of the dead person, and it is sometimes difficult to decide whether the flimsiness of any particular piece is due to cheapness of fabric or to the fact that it was intended for the tomb.

This Collection is no exception to the rule as regards lack of information concerning origin or circumstances of discovery. For this reason, although many of the objects admit of approximate dating by internal evidence, I have not attempted to arrange them in a chronological order; the classification here adopted is that according to purpose, but an approximate date is assigned to each specimen wherever possible.

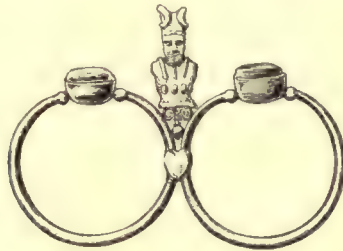


JEWELLERY.

- 1 NECKLACE composed of a large number of beads of varying size, in rock-crystal, Plate XX.
onyx, and carnelian; also rings of gold composed of trefoils of large granules soldered together; gold cylinders terminating at each end in a similar ring; small golden squares with cruciform cloison, or a Maltese cross filled in with green and red enamel; and in one case a green glass ball within hoops of gold: also four pendants in form of double lion-masks repoussé, which appear to have been backed with sulphur: these are surmounted with a row of granules, above which is a cylinder consisting of a strip of reel between two beads. These are arranged in five parallel rows, which are suspended from two large nearly cylindrical onyx beads. The arrangement however seems to be haphazard, and probably does not represent the original disposition, even if all the beads are contemporary, which is doubtful. Greatest length 28 cent.
- 2 NECKLACE composed of forty-seven beads, of which most are of stone and Plate XX.
glass, but some are granulated gold cylinders and eight are of berry-shape, suspended from a double loop, also of gold: at intervals are suspended by loops three gold circular pendants with repoussé lion-masks, of which the eyes, nose and tongue are covered with minute granulation. The arrangement as shown in the Plate is entirely fortuitous. GREEK work, 4th century B.C. L. 30 cent.
- 3 NECKLACE, composed of a series of pearls and a series of beads of glass and Plate XXI.
carnelian of irregular prismatic or cylindrical form: each of these is strung upon a short length of gold wire, and these wires are looped together so that a pearl and a bead come alternately, the largest towards the centre. L. 70 cent.
- 4 RING for two fingers, formed of two hoops side by side, soldered together, and with a shield-shaped plate covering the join on both sides. The bezels are nearly hemispherical cloisons, each containing a garnet: between them is a filagree attachment for the suspension of a porcelain amulet in form of a

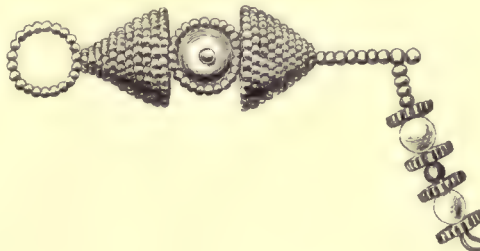
bust of a bearded man who apparently wears a cuirass (?). ROMANO-EGYPTIAN work. W. across join 4·5 cent.

Such rings were not uncommon in antiquity: See *Brit. Mus. Cat. of Rings*, Nos. 840-2, and Pollak, *Goldschmiedearbeit*, Nos. 461-2. He describes them as "Todtenring."



- 5 A PAIR OF BANGLES. Each is formed of a piece of thick gold wire circular in section, with an overlap of about 3·7 cent. At each end is modelled in flat relief a small bust of Aphrodite draped, with hair in topknot and falling in wavy locks beside the face. Diam. roughly 6·5 cent.

- 6 BANGLE. It is formed of wire as preceding pair, and has apparently been made with hook and loop fastening; the hook is broken away, but the loop is complete: it consists of a plain circle enriched with a row of granules, and is attached to an ornament in the form of a female breast(?) set in a circle of granules and flanked on each side with a triangle filled with granules. About 2·5 cent. from this there projects laterally a straight piece of gold wire with moulding, on which are strung two pearls between bands of granules. Diam. roughly 5 cent.



- 7 PAIR OF EARRINGS terminating in heads of gazelle. The head, cut off behind the ears, is set in a calyx-shaped ornament with raised zigzag pattern, from which a twisted wire tapers down to a plain thin wire: this is bent at the end to fit into a ring held in the gazelle's mouth. Its horns are bent back and terminate in spirals on the neck. GREEK work, 4th century B.C. Diam. 3 cent.

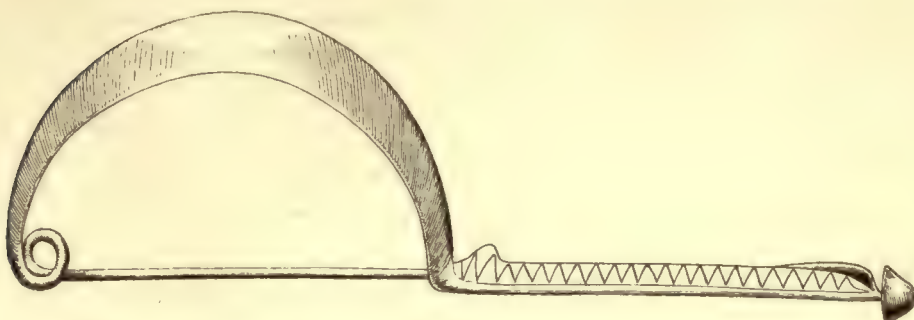
- 8 PART OF AN EARRING in form of a sphinx couchant. Below the hind legs a Plate **XXI**.
ring of wire is soldered, which has served as fastening for the wire (now
wanting) which probably issued from the head. On the head and chest is
minute granulation, and a pattern of filagree runs down the back of the
neck, probably intended to suggest the wings. GREEK work, 4th century B.C.
L. 1·5 cent.
- 9 PAIR OF EARRINGS terminating in bull's head. The principle is as in Plate **XXI**.
preceding, but the twisted wire continues to the end of the hoop.
Diam. 2·5 cent.
- 10 PAIR OF EARRINGS. Hollow, in form of an incomplete hoop: at one end is a Plate **XXI**.
spheroid ornament encircled with a beaded wire and decorated on each side
with a reed pattern: on either side of this is a collar, beaded: and from this
the hoop tapers downward. For two-thirds of its length it is decorated with
a fine running acanthus pattern, with buds and tendril, in relief, between
borders of wave pattern. The background is stippled. Diam. 3·5 cent.
- 11 PAIR OF EARRINGS of thin wire tapering at one end into a fine hook and at Plate **XXI**.
the other in a roughly modelled figure of a nude boy (?) with body and legs
bent back to complete the circle: to the feet is attached a loop which serves
as fastening for the hook. Above the head of the figure is soldered a small
collar in which a garnet is set. H. 1·8 cent.
- 12 PAIR OF EARRINGS. Each terminates in a finely modelled swan with neck
bent over to r. or l., the breast set with a garnet: below, three pairs of stones,
consisting of two emeralds between a pair of garnets, separated by bands
edged with pyramids of granules; the rest of the hoop is modelled in
imitation of a plait, ending in a plain hook. Diam. 2·5 cent.
- 13 EARRING composed of two nearly circular loops of wire tapering towards the Plate **XXI**.
ends, where they are soldered to each other, and have a small ring attached
for suspension. To the lower part of the inner loop a single ball is soldered,
and below the outer loop a series of six balls arranged in the form of a
cone, increasing in size as they get lower: to the lowest a small knot is
attached as a finial. ROMAN work. H. 4 cent.
- 14 EARRING formed of two loops of wire joined in the form of a crescent. On the Plate **XXI**.
under side of the smaller loop are soldered three balls in a triangle, and a
similar triangle of larger balls below the larger loop: below the latter a fourth
smaller ball is attached as a finial. H. 3 cent.

- 15** EARRING composed of a plain ear-shaped loop of plain wire, tapering towards the lower end, where it terminates in a long straight piece. From the upper extremity to a point in the middle of the main loop a thin wire runs, which half-way down is coiled in a close spiral. H. 3·5 cent. Plate XXI.
- 16** EARRING in the form of a straight trumpet-shaped tube, terminating above in a wire which is bent over with a hook for suspension. H. 4· cent. Plate XXI.
- 17** EARRING of similar form, but in place of the wire hook a grooved hoop is soldered. H. 3· cent. Plate XXI.
- 18** EARRING in form of EROS. Diam. 2· cent.
- 19** PENDANT. A rosette with wire loop soldered to back, decorated with beadings and fillets in filigree: in the centre is appliqué a rosette in three layers of petals (the lowest has 17), of which the uppermost is bent in. To the lower edge are attached two rings from which hang many small chains with ball pendants. Diam. 1·5 cent. Plate XXI.
- 20** PENDANT composed of four rosettes set back to back, with ring in centre of the join for suspension. H. 1· cent. Plate XXI.
- 21** PENDANT. To a short plaited chain is suspended a hemispherical garnet set in a box setting with two borders of granules. Below this is a gold vase with body formed by a garnet, resting on a square plinth to which, by a ring underneath, is hung a small garnet. H. 5· cent., with chain 11· cent. Plate XX.
- 22** PENDANT in form of an inverted pyramid in each face of which is a cloison containing a garnet (?). The angles of the pyramid are marked by balls, and each edge has a row of granules attached. In the centre of the upper surface is a rectangular projection, to which is attached a fixed ring. ROMAN. H. 5· cent.



- 23** FIBULA of archaic type, with long sheath decorated with an engraved zigzag pattern and terminating in a conical guard like the chape of a sword. ITALIAN work, 6th to 5th century B.C. H. 3·8 cent.; L. 12 cent.

For the type, which is found at Villanova, cf. Montelius, *La Civilisation prim. en Italie*, i. Pl. IX., Nos. 108-9.



- 24** FIBULA. The arch has a beaded ridge running along the top from end to end, Plate XXI. with a hatched beading on each side of it. The junction of the pin is masked by a six-petalled rosette soldered over it: and to the plate which terminates the other end a small acorn-shaped pendant is attached by a wire. H. 2·5 cent.; L. 3·5 cent.
- 25** SILVER PIN WITH GOLD TOP. The top is hollow in the form of a large sphere Plate XX. (made in two halves and joined midway up) embossed with a pattern of granules, which rests on three smaller spheres which have rested below on a circle of granules. H. 4 cent.
- 26** CLASP. It has been considerably bent out of shape and must have been Plate XX. originally some 2 cent. longer. It is hollow, of fairly thick gold, left plain at the back.

Two lions springing towards each other, but with heads averted: tails twisted round over backs. In the field below, a pattern of raised tendrils and trefoil dots. The lions' manes are indicated by a sort of scale pattern and their hair by rows of hatched lines, engraved; these patterns are continued along what was the upper edge of the clasp. Below have been attached at even distances four lengths of piping (one wanting) intended probably for a pin. Beneath each tail is a large irregular hole (about 5 cent. diam.) and beside this two smaller holes to enable a gold wire ring to pass from front to back; one of these rings is still in position. H. 3 cent.; L. 7·5 cent.

The origin of this object is somewhat difficult to identify. The character of the work is certainly predominantly classical, though not purely so. It seems to suggest one of the Oriental centres where the traditions of Hellenic art were strongly infected with local provincialism; the so-called "Oxus treasure" (see Dalton, *Treasure of the Oxus*), though not offering any direct parallel, is a case in point.

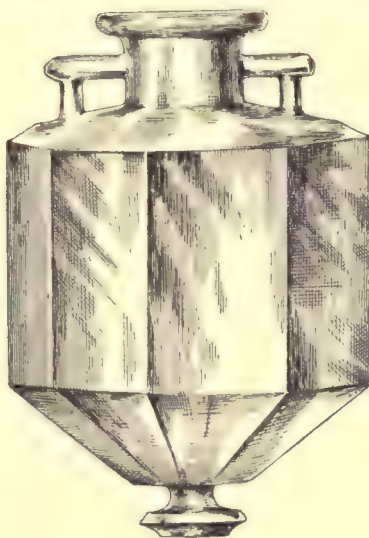
- 27** HINGED CYLINDER (part of a clasp?). On front, appliqué in fine filagree, a Plate XXI. wheel-shaped object set within four smaller ones. H. 1 cent.; W. 1·5 cent.



ROCK CRYSTAL.

- 28** CRYSTAL AMPHORA, of which the body is octagonal in section ; it has a nearly flat shoulder, and terminates below in a moulded button. The handles are rectangular, and project horizontally from the centre of the neck to the centre of the shoulder. ROMAN. H. 7' cent.

From the Castellani Collection. (Sale Cat. 1884, No. 223.)



- 29** ROCK CRYSTAL bottle, somewhat in the form of an elongated aryballos, with **Plate XX.** horizontal spreading lip and small ring-shaped foot. It has a stopper of gold, surmounted by a rosette, of which the petals are picked out with fine granulated lines. Around the neck is twisted a flat band of gold decorated with a row of bosses and lines of granules, finely wrought, and terminating at the ends in wire hooks. H. 4'5 cent.



SEAL OF TARKONDEMOS.

- 30 An electrotype facsimile of the famous seal of Tarkondemos. The original of this seal, now lost, was acquired about 1861 at Smyrna by a merchant of Constantinople named Jovanoff; it was shortly afterwards offered to the British Museum, but declined, and has since disappeared; it is supposed that it may have perished in the great fire of Pera.

It is a concave plaque of silver, of which the underside seems to have been attached to some object, perhaps as a seal, or, according to one view, as the knob of a sword hilt. On the upper surface is an engraved design, representing a warrior, draped and wearing tip-tilted boots, a sword, and a sort of helmet, and holding a lance. In the field around him are various symbols which are usually explained as a rendering in the Hittite character of the name Tarkondemos (presumably that of the warrior) which is inscribed in cuneiform characters outside the circle enclosing the central design. The chief importance of the monument lies in the fact that, if the above presumption is correct, it presents in its bilingual inscription valuable material which may assist in the decipherment of the Hittite script.

Published Grote, *Münstudien*, iii., p. 121; Sayce in *Trans. Soc. Bibl. Arch.*, vii., p. 294; cf. also *ibid.*, p. 438, and *P. S. B. A.*, iii., p. 4; also *Recueil de Travaux*, xiv., p. 44; Messerschmidt in *Mitt. Vorderas. Gesellschaft*, 1900, 4, p. 42, No. 9, Pl. XLII.

IVORY.



IVORY.

- 1 IVORY BOX made out of a piece of elephant's (?) tusk, 15 cent. high : at the **Plate XXII.** upper part the original tusk must have been about 10 cent. in diam. In order to make the box, it has been sliced in half longitudinally, and hollowed out so as to form an oblong receptacle, leaving a thickness of 1.5 cent. all round. The flat piece removed from the back is fitted with a thin projecting edge of copper on each side, which slides in a groove prepared for it. At its upper edge a projecting double knob is left, rising at the centre in form of two scrolls, separated by three vertical grooves. On the upper surface of the box is an oblong sinking which appears to have communicated with the interior : around it are a series of rivet holes, but the orifice itself is now broken, and the object once fastened here is wanting. On each side of the orifice is an iron ring for suspension (modern?). The *int.* seems to have been divided in three compartments by partitions, for which the grooves only remain.

The sides are carved in relief: on the curved part three figures stand facing the spectator, resting on an ornament composed of five acanthus leaves: the central figure is Dionysos, youthful, with long hair fastened high on the crown and tresses falling over each shoulder: he is nude to the waist in front, but wears an himation around his legs, passing at back over the l. upper arm, with an end over the r. upper arm. From his r. hand (injured) hangs a kantharos; his l. rests on a thyrsos held high up. On the ground beside his r. foot is seen the fore part of his panther with collar round neck, looking up at him, and raising its l. fore paw. On l. is a nymph (Ariadne?) with headdress like that of Dionysos, wearing a long himation with apoxygma and girdle, and himation over shoulders: in her r. she holds a thyrsos tied at top with a ribbon, and in l. she supports on her shoulder a large tympanum. On r. is Herakles beardless, holding in r. against his shoulder his club, and wearing a lion's skin over head and knotted on chest; part of it is held in his l. hand; around his waist is knotted a loin-cloth with lower edge treated in archaistic fashion. The face of Dionysos, the nose of Ariadne and the club of Herakles are slightly injured by flaking.

Lid. Tyche-Aphrodite to front, holding in r. rudder and steering-oar, on l. arm cornucopia: she wears long girt chiton and mantle: her hair is dressed in a style which was in fashion in the time of Elagabalus (about 220 A.D.), with bunches of ringlets on each side, and is surmounted by the Egyptian crown of Isis (the feathered disc between horns). The background is hung with drapery, against which on l. Eros flies to l. looking to front and holding in r. an open folding mirror, pointing downward with l. index finger. His legs are not shown, passing behind the head of Tyche. ALEXANDRIAN work, 3rd century A.D.?

Published, Michaelis, *Anc. Marbles*, p. 620, No. 1. He describes the figure above called Herakles as "a Satyr with fur cloak and pedum."

BRONZES.

BRONZES.

INTRODUCTORY NOTE.

THE Bronzes included in this section form a series fairly representative of the art of bronze-working as practised by the ancients from 550 B.C. to the end of the Roman Empire. While the Collection does not include any object of superlative merit, the general average of quality is, as such Collections go, a high one, and its formation has evidently been directed with taste and judgment. The number of objects which it has been necessary to omit altogether as forgeries is small: they include however the important group of Peleus and Thetis, which Michaelis, *Anc. Marbles*, p. 630, No. 37, describes without comment: close examination has convinced me that it is entirely a modern invention, based upon certain well-known vase pictures.

On the other hand, there are bronzes here which in interest or artistic merit would more than hold their own in the most exalted company. The beautiful early mirror (No. 46), supported by the gracious figure of a lady (Aphrodite or a mortal), belongs to a large class, but is one of the most beautiful of its class: and the unusual variation from the normal in her attendant sprites gives the mirror an added archaeological interest. The Athena Promachos (No. 24), is a good example of the fine style which still retains traces of archaism: while the composite divinity (No. 23, called by Michaelis "Eros with the dolphin") is an interesting example of the syncretism which latterly influenced the artistic types of the Greek Pantheon. The portrait head of a boy (No. 37), is a fine example of art in the Augustan period: it is, as a great German authority said of it in 1903, a bronze such as any museum would prize.

Perhaps the most interesting bronze in the Collection is the figure of Eudamidas (No. 32), which, if the interpretation given is correct, appears to be unique, both as an early specimen of portraiture, and also as regards the peculiar interest of its subject.



BRONZES.

- 1 Statuette of ISIS, who has had a small figure of Harpocrates on her lap: the **Plate XXIII.** feet are broken away a little above the ankles, otherwise the figure is in fine condition.

The figure is nude to the waist, but the only indication of drapery consists in the inner outline of the legs being filled in, with a slight depression, as of a tightly fitting skirt. The r. hand is placed on the l. breast, and the l. forearm is extended to the front, and has probably supported the back of Harpocrates. The headdress is a heavy wig, surmounted by Uraei which have supported the usual disc of the sun between two cow-horns (cf. No. 3) which is now broken away. On the l. wrist is a bracelet, and around the neck a necklace of three rows of beads, which are indicated by engraving. On the r. thigh is a small r. hand, being all that now remains of the figure of Harpocrates. The figure is represented as seated, but the seat is now wanting.

Careful work, though stiff in modelling. Probably dates from about the XXVIth dynasty (666-528 B.C.). Present height 20 cent.

- 2 Statuette of the GODDESS NEITH. The goddess is represented seated with **Plate XXIV.** her feet resting on a plinth, on which is an inscription in hieroglyphics probably recording the name of the dedicator. She wears on her head the crown of the North, and her body is draped with a chequered dress to the ankles, over which two pairs of wings are folded, one over the thighs, the other over the lower part of the legs: she has armlets, bracelets, the usual necklaces and shoulder straps, and anklets. In her r. hand she has probably held the *ankh*, in her l. perhaps a sceptre, both of which are now wanting. In the small of her back is engraved a lion to r., supporting on its back a large disc (of the sun) which has probably been filled with gold. All the engraved details throughout the figure have been inlaid with gold, of which traces here and there remain.

Very careful refined modelling. Saite dynasty (500-300 B.C.). H. 18.3 cent.

- 3** ISIS seated, with HARPOCRATES on her lap. The type is the same as that **Plate XXIV.** of No. 1, but the figure of the goddess and that of Harpocrates, who is suckling her l. breast, are here complete. Her feet rest on a rectangular plinth, but, as before, the seat is wanting.

Modelling somewhat rough: in the casting, a supporting piece has been accidentally left between the r. elbow and thigh of Isis.

Ptolemaic period (3rd century B.C.). H. 19 cent.

- 4** HARPOCRATES. Seated statuette (seat wanting) of a nude youth wearing **Plate XXIV.** a Uraeus headdress: the r. hand which, with the l. arm from above the elbow, is broken away, was probably raised towards the mouth in the gesture of silence. The feet rest on a square base, on the front of which is engraved in hieroglyphic characters a prayer to Harpocrates on behalf of a chief Nefer-heru-em-khu (Nefer Harmakhis) son of the prophet of the god Amun, who is named Psab..... Around the neck is suspended a scarab (?) represented by engraving.

Ptolemaic period (3rd century B.C.). H. 9 cent.

- 5** HARPOCRATES, seated statuette of (seat wanting). The god is here **Plate XXIV.** represented in the form of Heru-p-neb-ta (Horus, lord of the earth), as a nude boy with the large side lock of hair, and r. forefinger raised to the lips: on the head a Uraeus headdress; the feet resting on a rectangular plinth. At the back of the head is a ring for suspension.

Ptolemaic period (3rd century B.C.). H. 7.5 cent.

- 6** OSIRIS. The usual type closely swathed like a mummy, holding in either **Plate XXIV.** hand a flail and a sceptre. On each side a feather has been inlaid.

Ptolemaic period (3rd century B.C.). H. 13.4 cent.

- 7** Statuette of IMHETEP (Tmouthes). The god of learning, represented as a **Plate XXIV.** nude beardless youth, is characterised by the roll of manuscript held in both hands resting on his lap. He is seated, but the seat is now wanting.

Ptolemaic period (3rd century B.C.). H. 11 cent.

- 8** Head of a CAT. In bad condition: mounted on a square moulded base, which **Plate XXIII.** does not belong to it.

Ptolemaic period (3rd century B.C.). H. 7.5 cent.

- 9** HARPOCRATES. The god is here represented as a draped infant seated on the **Plate XXIII.** ground and putting the r. forefinger in his mouth. On the l. arm is a cornucopiac with grapes. The head is wreathed, and a long lock of hair falls down the r. side to the shoulder.

Careless modelling. GRAECO-EGYPTIAN work of the Alexandrian period (2nd—1st century B.C.). H. 7 cent.

- 10** Statuette of APHRODITE. The goddess is nude, the weight of the body resting on the l. leg, with the r. beside it but slightly bent: her r. hand is extended to the front holding an apple (?). Her l. hand is held in front of the body in the gesture of the Venus de' Medici. Her hair, in which is a stephanè, is rolled back from the face and hangs in a knot behind, with a tress falling in front of each shoulder. She looks slightly to her r. **Plate XXV.**

GREEK copy, fairly well modelled. 4th century B.C. (?) H. 9.5 cent.

Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. XLVI., A12, p. 39).

- 11** Statuette of APHRODITE, on circular moulded stand, Anadyomene type, nude, resting the weight on the l. leg, the r. slightly drawn back and bent. She looks to her r., holding in each hand one of two tresses in which her hair falls, presumably wringing them out. The hair is wavy around the face, confined with a fillet on the crown, and tied in a knot at the nape of the neck. **Plate XXV.**

In good condition, but somewhat careless modelling. Probably a ROMAN copy of a fine original. H. 16.5 cent.; with stand, 20.4 cent.

- 12** Statuette of APHRODITE, Anadyomene type, wringing out her hair. An almost exact replica of the preceding. The surface has been varnished, but otherwise the condition seems good, and the modelling fair: she wears a high stephanè. **Plate XXV.**

GRAECO-ROMAN period (?). H. 14.8 cent.

- 13** Statuette of APHRODITE adjusting her hair. Probably the top of a pin which is now wanting: the action would be appropriate for a hairpin. She raises both hands above the shoulders, holding a tress in each: the rest of the hair is tied in a knot behind and confined with a high stephanè. The lower part of the body only is draped in a mantle. GREEK work. H. 4.2 cent. **Plate XXV.**

Published by Michaelis, *Anc. Marbles*, p. 627, No. 19. This type was commonly repeated in the same miniature size in GRAECO-ROMAN art, probably for the same purpose: cf. for instance Bernoulli, *Aphrodite*, p. 297, vol. 11; and the example given in Babelon and Blanchet, *Cat. of Bronzes in the Bibliothèque Nationale*, p. 99, No. 223.

- 14** Statuette of SEATED DEMETER. The seat is lost. She wears a long sleeveless chiton, girt below the breast, a mantle which passes over the lap and covers the back, falling over the back of the head on to the shoulders: the hair is wavy, with central parting and high decorated stephanè: in her r. she holds a phiale, in her l. some object which is now decayed. Delicate minute work in good condition. GRAECO-ROMAN. H. 5.7 cent. **Plate XXV.**

Published, Michaelis, *Anc. Marbles*, p. 629, No. 27. In the British Museum are two seated bronze statuettes of similar type (*Cat. of Bronzes*, Nos. 976-7), which are tentatively identified as Demeter: in the one case the object held in the l. hand is a cornucopia, in the other a sort of stand (?). The type is known from several examples in marble statues, of which perhaps the nearest is that given in Müller-Wieseler, *Denkm.*, viii., 87 (Overbeck, *Kunstmyth.*, *Hera*, p. 110: formerly in the Rondanini Collection). In that case the hands, with the objects they hold, appear to be modern restorations.

- 15** Statuette of a BOY or EROS (?). The type is that of Eros, but there is no evidence of wings. The forms are those of a boy just emerging from boyhood, with round smiling face and long wavy hair falling on the shoulders, which allows a broad diadem decorated with a zigzag pattern to appear over the forehead: two small tresses rest on each side of the centre on the forehead. The head looks upward slightly to his r. The r. shoulder and front of neck have been restored in plaster; the l. arm from shoulder, the r. leg from knee and l. leg, in front from middle of thigh, at back from knee, are wanting. The eyes are pierced. Plate XXVI.

ALEXANDRIAN or ROMAN work: fairly good style of the period.
Present H. 45 cent.

- 16** Statuette of EROS running. He alights on his l. foot, with r. drawn back and appears to have held aloft some object in his r. hand, the l. hanging at the side. Both hands are wanting from the wrists. The face is that of a smiling boy, with hair falling in two rows of curls round the face, high topknot over forehead, and central plait passing from front to back on crown. The wings are very small and roughly modelled. Plate XXV.

ROMAN work of 1st—2nd century A.D. H. 12 cent.

For the type, cf. the Pierpont Morgan bronze, exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pls. I. & XXIX.).

- 17** Statuette of EROS winged. Both arms wanting from the biceps, l. leg from the knee downwards (restored in plaster). Smiling chubby type, late in style and rather careless: suggestion of plait taken over crown from forehead. Plate XXV.
H. 6.4 cent.

- 18** Statuette of HERMES, as a full-grown youth, with chlamys hanging over l. shoulder. The figure stands with the weight resting on the r. leg, with the l. drawn back: he has held in the r. hand hanging at the side a purse (part wanting), and in the raised l. a caduceus (also wanting, together with the forefinger): he wears sandals, which are finely modelled: the sole beneath the l. foot is thickened, so as to throw the body slightly forward. The eyes and nipples are inlaid with silver. Plate XXVII.

The workmanship appears to be ROMAN, but the general type, which is known from a group of similar figures, appears to be derived from a fine Greek original, probably Polykleitan (see Furtwängler, *Masterpieces of Greek Sculpture*, p. 232, who quotes this bronze). A fine example is the bronze statuette in the British Museum, Cat. No. 825. H. 15 cent.

Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. LV., No. 44, p. 48).
Published by Michaelis, *Ancient Marbles*, p. 628, No. 22.

- 19** Statuette of HERMES. He moves forward with the weight resting on the r. leg, the l. leg slightly drawn back and bent. The l. hand has been restored with open palm, as if it held nothing, but it probably held a purse; the r., which is raised, is clenched and pierced, and has held a caduceus. Round the bent l. arm is twisted a mantle, one end falling forward over shoulder, the other hanging from the forearm. He wears a wavy winged hat; the feet are without sandals, but wings spring from the ankles. Good ROMAN style and well preserved. H. 8·9 cent. Plate XXVII.

On the pedestal is engraved: "Hallado (sin la mano izq.) entre las ruinas del Castillo del Sagunto a su reparacion en la guerra de la independencia ano 1809."

- 20** Statuette of HERMES. In the r. hand hanging at his side he holds a purse: in the l. has probably been a caduceus resting along the forearm. The weight of the body rests on the l. leg, the r. is slightly bent and drawn back. Short curly hair with wings springing from crown on each side. Plate XXVII.

Careless modelling of torso, but fair ROMAN work. H. 12·5 cent.

Published by Michaelis, *Ancient Marbles*, p. 628, No. 21.

- 21** Statuette of HERMES. He moves forward looking slightly to the r., the weight resting on the r. leg. He holds out in the r. hand a large purse: in the l. he has held a caduceus (?), now wanting. The l. arm is almost entirely covered by the chlamys which is still fastened with a stud on the shoulder. He wears a winged cap, and has no sandals, but wings springing from the ankles. Plate XXVII.

Good ROMAN copy of a Polykleitan original. H. 12·5 cent.

- 22** Statuette of HERMES. He is beardless and nude, but has a chlamys passing around the l. arm, with an end hanging forward on the l. shoulder: he moves forward, the weight of his body on his r. leg, the l. drawn back. In his l. he has probably held a caduceus, in his r. hanging at his side is a purse: from his thick wavy hair a wing springs on each side above the temples. The l. leg is partly destroyed from the calf downwards. Plate XXVII.

ROMAN work, rather sketchy in treatment. H. 6·4 cent.

- 23** COMPOSITE DIVINITY, with the attributes of Eros, Dionysos, Ares and Poseidon. The figure is that of a nude powerful full-grown youth, standing on the r. leg with the l. slightly bent and drawn back: he wears a helmet, with plume supported by a gryphon, and a wreath tied with a fillet, the ends of which hang on the shoulders. Across the body hangs a belt to which a quiver is attached. In the l. hand is a small dolphin: the r. hand with the forearm is broken away. At the back have been wings rising from the shoulders: the r. wing is missing, but the holes for its attachment remain. Plate XXVII.

The powerful body, associated with the helmet, suggest Ares: the dolphin, Poseidon: the smiling face, wings, and quiver may be those of Eros; while the wreath in the luxuriant hair is perhaps intended to recall Dionysos. It has been suggested that the object in the missing r. hand may have been a caduceus, in which case Hermes would be intended: on the other hand it may have been a bow, which, with the quiver, would suggest Apollo. The evolution of Pantheistic types, with mingled attributes of different divinities, is characteristic of ROMAN art, to which this statuette belongs. A similar conception (as Mrs. Strong points out) is represented by a statuette at Ratisbon published in the *Rheinländ. Jahrb.* Heft 103, Pl. 1.

The feet are restored: the r. arm from above the elbow, and the r. wing are wanting. H. to tip of wing 7·3 cent.

Found at Bonn, in 1840, in digging the foundations of a house on the site of the old Roman Road, when it passed into the hands of Frau Mertens-Schaaffhausen. Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. LIV., No. 41 and p. 48.) Published by L. Ulrichs in *Bonner Jahrbücher* i. (1842), Pl. III., 1-2, p. 56 (he calls it Eros with the attributes of the different gods whom he has subjugated): Michaelis, *Anc. Marbles*, p. 628, No. 25; Reinach, *Répertoire* ii., p. 440, No. 2.

- 24** Statuette of ATHENA, Promachos (?). The l. arm, broken away from the biceps, **Plate XXVIII.** may have worn a shield; the r., broken away at the elbow, was raised, and seems to have brandished a spear. She wears a helmet with frontal (decorated with an engraved palmette) and central support for a tall crest (broken away), sandals, and a long chiton with mantle fastened on the r. shoulder falling in elaborate pteryges: her hair falls at back in a club. She moves forward in a stiff attitude with l. foot advanced. The eyes appear to be inlaid.

A fine example of archaistic GREEK work: perhaps of the Hellenistic age. H. 18·2 cent.

Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. XLIV., No. 7 and p. 37). Published by Michaelis, *Anc. Marbles*, p. 627, No. 18.

- 25** Statuette of ATHENA. The goddess moves forward with r. foot advanced, **Plate XXVIII.** head slightly inclined back and to the l., and drapery blown backward: she has held something (perhaps a shield?) in the l. hand: the r. arm hangs free at the side, the hand broken away. She wears a Doric chiton with apoxygma girt, a small aegis with gorgoneion, and a Boeotian helmet tilted back on the crown: her hair hangs in tresses down the back.

ROMAN work, copied from good Greek original. H. 13· cent.

- 26** Statuette of APOLLO (?). The feet are broken away slightly above the ankle, **Plate XXVIII.** the r. arm from the elbow and the l. at the wrist. The god is nude, and rests on the r. leg; the l. leg is slightly advanced and bent. The r. arm seems to have been raised, holding out something, perhaps a lyre. The

hair is long, rolled back from the face and tied in a knot behind, with a coil falling over each ear and a single tress falling in waves down each shoulder: on the l. shoulder this tress is partly broken away.

The modelling is dry, but careful, and seems based on a good original. Perhaps GREEK work of 4th century B.C. H., with feet and plinth which are modern, 13rd cent.

A somewhat similar bronze at Sofia is given in Reinach, *Rép.* iii., p. 28, No. 6.

- 27** Statuette of APOLLO broken away at knees. The figure, which is nude, has **Plate XXVIII.** stood upright, holding in the l. a kithara of which the strap is not shown, the l. hand striking the chords; the r., broken away from the elbow, has probably held a plektron. He is wreathed, and has long hair falling at the back and in three tresses on each shoulder. Charming modelling: apparently GREEK work of 4th century B.C. Judging from the stiffness of the attitude, it is probably based on an archaic original. H. 5th cent.

Published by Michaelis, *Ancient Marbles*, p. 627, No. 20.

- 28** Head of HELIOS. The lower edge is partly broken, but probably little is **Plate XXVIII.** wanting, and the bust seems to have formed part of a statuette. The face is youthful and beardless, the hair treated in flat wavy lines on the crown and with luxuriant curls around the face. From behind the curls issue at regular distances seven rays, of which three are for the most part broken away.

Work somewhat formal and empty. ROMAN. H. 8th cent.

For a series of somewhat similar busts of Helios, see Babelon and Blanchet, *Cat. of Bronzes in the Bibliothèque Nationale*, pp. 54-5. The number of rays usually attached to these heads varies between twelve and seven, in allusion to the numbers of the months in the year and days in the week.

- 29** Statuette of LAR COMPITALIS. The condition is so perfect, and the metal **Plate XXIX.** so bright, that at first sight it awakes suspicion; but the figure is apparently genuine, though every particle of ancient patina has been cleaned off.

He stands with weight on the r. foot, the l. leg bent and slightly drawn back: he looks slightly to his l. holding up in the l. hand an apple (?): the r. hand is bent at side, and round the fingers and wrist are twisted the thongs of a sling (?) of which the O-shaped end rests in the forearm. The head (beardless) is modelled in the large style of the Rhodian school and resembles the head of Helios on the coins of Rhodes (see *B.M. Cat. Caria*, Pl. XLI., 3), or the Dioscuri of the Capitol. The hair is confined with a diadem and wreath and rises in bushy curls around the face: the diadem is tied in a bow behind, and one end hangs down in front on the r. shoulder. He wears a short chiton, splaying out on each side in the

manner of this type of statuettes: it has two grooves running in front and behind from each shoulder down to the lower edge, which may have been filled with silver, representing the *clavus angustus*. Over the l. shoulder and covering both upper arms is a mantle, which is twisted up and knotted around the waist (*cinctus Gabinus*), an end hanging down in front in swallow tail folds below the knees. On the feet are high boots of skin with decorative tags at top, and leaving the toes free. The eyes have hollow pupils. H. 15.9 cent.

A bronze Lar in the British Museum (*Catalogue* No. 1,571) has the chiton similarly inlaid with two bands, in which the silver still remains. The objects usually held in the hands of such figures are a patera and either a rhyton or a cornucopiae.

- 30 Statuette of PRIAPUS(?). The figure rests with feet together on a small plinth, Plate XXIX. 1. cent. square: though slightly modelled, it is careful in the rendering of detail. It is that of a bearded man with goat's ears (no indication of tail) and shaggy hair, who stands leaning back with stomach protruded and erect phallos: round the shoulders is a short cloak which covers both arms, and is held in position by the two hands resting against the sides. Good ROMAN work. H. 7.5 cent.

The type is usually more fully draped, with a collection of fruits in the gathered-up drapery.

- 31 Minute statuette of SPHINX, which has served perhaps as the top of a helmet, Plate XXIX. as the base on which it stood was certainly curved; very delicate work, smooth bluish patina, the wings finely engraved. H. .9 cent. L. 1.5 cent.

- 32 Statuette of EUDAMIDAS SON OF PERDIKKAS. The figure is that of a Plate XXX. beardless man of perhaps between thirty and forty years of age, seated on a diphros and wearing a mantle loosely gathered around the legs, and sandals: the forms of the body, neck, and arms show extreme emaciation, but the face, though thin, is not specially emaciated. He leans forward with an eager expression, the l. hand slightly raised: the r. hand grasps a knob of the seat, which is apparently intended to represent a diphros, though both the back legs are wanting: in order to strengthen its r. hinder leg, the drapery has been hung down to give it a structural assistance. The missing back leg is replaced by a (modern) wood support modelled in the same form. On both the upper and under surfaces of the seat a hatched pattern has been engraved, probably representing the webbing which covered it. The eyes have been inlaid with silver. The hair is short and wavy.

On the drapery the two names *Εὐδαμίδας Περδικ(κα* have been inscribed in dotted characters:

Εὐδαμίδας Περδικ(κα

The first name runs across the lap, just above the knees: the second, slightly above the lower edge. The first name has been misread as *Εὐθαμίδας*, but, as will be seen from the facsimile, the third letter is unmistakably a delta. The character of the epigraphy has been adduced as showing that the statuette cannot be earlier than the first century B.C.: but assuming that the inscription is contemporary, I see no reason why it should not go back to the first half of the third century B.C.: and this date would better suit the style of the bronze.

In most of the publications relating to this figure, it has been described as that of a "sick man," and has usually been referred to as "a votive offering—perhaps to Asklepios—of some convalescent or invalid." A closer examination however shows that, while the body is emaciated, there is no definite indication of sickness; the pose and bearing of the figure express no lassitude nor weakness, but, on the contrary, vigour and intense concentration; this is remarkably expressed in the eager pressing forward of the head, the fixed look in the eyes, and in the gesture of the hands: one hand grips the border of the seat, as if in an effort of self restraint, while the other is slightly raised, as if in the act of emphasising a point or to clinch an argument. All the details in short are admirably designed to convey the impression of a strong man who has become *dévoté*, and who by austere habit of life is striving to attain the power to project his mind into the unseen. Such an ambition has always been associated rather with Eastern than with Western ideas: and yet the portrait—for portrait it clearly is—is that of a Greek. I think we may assume that the inscription records the name of the person who is represented, Eudamidas the son of Perdikkas. These names are both familiar to us as occurring among the Macedonian followers of Alexander. Perdikkas was of course a common Macedonian name, from the founder of the dynasty downward: a certain Eudamidas was one of the generals of Krateros, and held Troezen as phrourarch in 278 B.C. (Polyaenus, *Strat.* ii., 29: Droysen, *Nachfolger Alexanders*, p. 661). Without wishing to suggest that the Eudamidas in question is here before us, I think we are justified in presuming that the bronze represents the portrait of a prominent Macedonian of the first half of the third century B.C. This alone makes it interesting as a very early example—one of the earliest indeed which has come down to us—of an unofficial Greek portrait. As Mrs. Strong has already remarked, the "style of the head is reminiscent of the best Alexandrian portraiture."

The question now arises, why should a prominent Macedonian have chosen to pose in the guise of an Indian Mystic? In the *Burlington Magazine* ii., p. 255, I ventured to suggest what may be the explanation. We know that Alexander in the course of his Indian campaign took a deep interest in the Indian *yogins*, and that he had intended to bring one of them, Kalanos, back to Greece. It is not improbable that others of his following

may have been sufficiently interested even to become disciples of the *yogin* sect, and that we have here the portrait of some such a personage. In any case the little bronze presents a problem of extraordinary interest. H. 11.5 in.

Found near Soissons, formerly in the collection of the Vicomte de Jessaint. Exhibited at the Burlington Fine Arts Club, 1903 (see *Catalogue*, p. 50, Pl. LII., No. 50, and *Addenda*, p. xxvii.). Published Michaelis, *Anc. Marbles*, p. 629, No. 29. *Burlington Magazine* ii., p. 255; Reinach, *Rép.* ii., pp. 691-4. The inscription is given in *C.I.G.* 6,855 b, and in correct facsimile by Michaelis, *loc. cit.* For a fuller statement of the view that this is an anathema representing a sick man, see Treu, *De ossium hum. imaginibus*, p. 49, who also quotes the following:—Sprengel, *Hist. Med.* I², p. 391; De Witte in *Mém. des ant. de France*, xxxi., p. 168; Longperier in *Rev. Arch.* I., 2, pl. 13, p. 458. Treu compares the votive offering to Apollo at Delphi (Paus. x., 2, 6) of the bronze effigy of a mouldering body, with the flesh all wasted away, said by the Delphians to be an offering of Hippokrates the physician. He thinks our bronze was probably an offering to Apollo or Asklepios, and refers to a bronze found at Falterona (*Bull. dell' Inst.* 1842, p. 179) representing a consumptive person. It may be noted that Pliny *N. H.* xxxv., 100, mentions a painting by Aristides of a sick man, *aegrum sine fine laudatum*.

- 33** GROUP OF TWO YOUTHS CARRYING A DEAD MAN. This group, like others Plate XXIX.
which are known, is evidently from the lid of a cista. The figures wear short chitons and carry between them a nude (probably a dead) figure; each passes one arm beneath the corpse, while its l. arm is held by one and the l. leg by the other.

Early part of 5th century B.C. H. 12' cent.

Exhibited at the Burlington Fine Arts Club, 1903 (see *Catalogue*, p. 58, No. C 86, Pl. LVI.; also *Addenda*, p. xxvii.). Published Michaelis, *Ancient Marbles*, p. 630, No. 33. For similar groups, see Reinach, *Rép.* ii., p. 521.

- 34** Statuette of a WARRIOR. Stands square to front, weight resting evenly on both legs (which are slightly bent), but l. foot slightly drawn back with heel raised: the arms (as is often the case with Greek and Roman bronzes) have been separately cast and attached; the r. arm (which appears genuine and is attached to a pin at back) is raised and bent, and has held some cylindrical object of which parts still remain in the clenched hand: probably the object was a spear, one end of which rested on the ground. The l. arm (which is restored and similarly fastened) hangs in a meaningless attitude at the side. The figure wears a chiton which is unusually short and is edged, above and below, with a cross hatched pattern: over this is a tight fitting cuirass, modelled to the form, and edged with hatched lines: its hinging is not shown. The head (which appears certainly to belong) is more like that of a woman than a man: the long hair flies back from the face on each side in thick wavy locks, and is drawn upward from the neck at the back: it is uncertain how it finished on the crown, as the entire crown is badly restored: over the forehead is a broad stephanè. The pupils of the eyes are hollowed, and have evidently contained paste or some such
- Plate XXXI.

material. The l. leg from below the knee and the r. foot from slightly above the ankle are restored.

This figure presents a curious problem; the patina is excellent, the modelling in detail extremely careful, and the authenticity beyond question. But the feebleness of the attitude, the strangely disproportionate length of the legs (22·1 cent. high to fork), and the apparent mixture of sexes seem to be out of harmony. The work is probably a ROMAN imitation of a figure of good period. H. 44 cent.

Published, Michaelis, *Anc. Marbles*, p. 629, No. 26; he calls it "an example of provincial art, probably from Lower Italy."

- 35** Statuette of a DISCOBOLUS. The figure is nude, except for a belt (*mitra* ?); he is about to throw the discus which he holds in his r., raising his l. arm as if to acquire momentum, and advances the r. foot. The hair is confined with a fillet, and plaited at the back. Early part of 5th century B.C. H. 8 cent. Plate XXIX.

Published Michaelis, *Anc. Marbles*, p. 631, No. 38: it was then attached as a handle to a round arched cover (of a cista?) which though antique does not belong. It has since been detached, and was exhibited at the Burlington Fine Arts Club, 1903 (see *Catalogue*, p. 46, B 38, Pl. L. (two views): *Addenda*, p. xxvii.). For similar statuettes, see Reinach, *Rép.* ii., pp. 544-5, and *Supp.*, pp. 153-5. Mrs. Strong remarks, "In spite of its diminutive size and archaic character, this charming little bronze already shows, in an earlier stage, the vigour and grace characteristic of the school of Myron. The precision of the silhouette; the simplicity of the planes, the flatness of the structure, all recall works of about 470 to 460 B.C."

- 36** Statuette of a GAUL (?) or GERMAN (?) on horseback. The figure is treated in high relief and has evidently been attached to some object, for which purpose a pin projects at the back from the centre of the horse's body. The horse gallops to the l. with both fore feet raised and tail extended: the Gaul seems to be resisting the attack of a pursuer; using no reins, he half turns in his seat, protecting his body with his shield, and raising above his head his r., which has probably brandished either a sword or spear. He is bearded, with heavy moustache and long shaggy hair: the face is gnarled, and eyebrows drawn with evident intent to indicate the Pergamene style, though the work is slight and rough. He wears only *braccæ*, the body from waist upwards is bare. The off-leg of the man is not indicated. The shield is oval in outline, coming to a point above and below: in its centre are incised a star between two opposed crescents. Plate XXXII.

GREEK work of the 2nd century B.C. (?). H. 12·3 cent.

For a similar figure, but dismounted, see *Catalogue of Bronzes in Brit. Mus.*, No. 815. It is usually supposed that such bronzes were inspired by the Pergamene statues dedicated by Attalus on the Acropolis at Athens, see *Arch. Zeitung*, 1873, p. 60: *Jahrbuch* i. (1886), p. 86.

- 37** PORTRAIT HEAD of a ROMAN BOY. The head, which is broken off at the base of the neck, is that of a child of about seven years old; the forms are rounded, but the mouth is strongly curved, and characterises the work as a portrait. The hair is represented by symmetrical curls, worked over a layer of smooth hair. The eyeballs are inlaid with silver. Plate XXXII
GREEK work of the Augustan period. H. 28 cent.
Exhibited at the Burlington Fine Arts Club (see *Catalogue*, p. 14, No. 15, Pl. XV.: see *Addenda*, p. xxiii.). Published by Conze in *Arch. Anzeiger*, 1903, p. 144.
- 38** BUST OF A BOY. Has been attached by the bust with three pins to a background, so that the head stands free. The forms are youthful, the hair long down the back of the neck and treated in large wavy locks: round the neck is a twisted torc with bulla. GAULISH-ROMAN work (?). H. 7 cent.
- 39** SUPPORT in form of a statuette of bearded Herakles, who has the lion-skin wrapped around his shoulders and covering both arms: at the back rises a spreading capital to receive the vase or other object. The feet are modelled close together, but the legs are treated like the shaft of a term. At the back are two sockets. H. 5 cent.
- 40** CLUB, which may have formed part of a life-sized bronze statue of Herakles: it appears to have been cast hollow and afterwards filled with lead. The surface is studded with raised knobs: at the lower end it terminates in a bulbous knob: at the upper end, a smooth space is left between two raised rings, forming the handle. H. 75 cent.
- 41** RAM'S HEAD, which is pierced from end to end, and has an orifice at the mouth; Plate XXXII
it has probably formed the spout of a water pipe, but is now mounted on a modern thin bronze disc. Finely modelled and good condition. GRAECO-ROMAN work. H. 3·8 cent.
- 42** Statuette of GOAT, seated on the ground with legs bent under him: a broad Plate XXXII
woollen (?) fillet is hung around his neck. Apparently cast solid. H. 7·5 cent.
L. 12·7 cent.
- 43** LEFT FOOT. Apparently not broken from a statue, but complete as a model: perhaps votive. Fine green patina. H. 1·5 cent. L. 3·8 cent.
- 44** BALSAMARIUM in form of a woman's head, looking upward. The vase terminates Plate XXXIV
below at the base of the neck: the woman is matronly, with full rounded form, and hair taken back in waves to a knob behind, from which two plaits are brought forward around the cranium and knotted in the centre over the forehead. She wears earrings. The stopper and chains for suspension are preserved. Perhaps ETRUSCAN work. H. to top of stopper, 10·8 cent.

A similar bronze is published by Babelon and Blanchet, *Cat. of Bronzes in the Bibliothèque Nationale*, p. 111, No. 255: it is there described as a head of Venus.

- 45 BALSAMARIUM in form of a woman's head. Similar to preceding. She wears Plate XXXIV.

long earrings in form of inverted pyramids suspended from discs, a necklace with similar pendants, and a broad stephanè with incised wavy pattern. Hair as preceding, but taken back to top of cranium, where it forms the orifice. The stopper has the upper surface modelled in the form of a female mask in relief, whose mouth holds the ring by which it is attached to the chains for suspension. Fine shiny patina. Perhaps ETRUSCAN. H. 11.3 cent.

Published, Michaelis, *Anc. Marbles*, p. 629, No. 31. Cf. Babelon and Blanchet, *loc. cit.*, p. 111, No. 256.

- 46 MIRROR supported by a figure of APHRODITE, WITH TWO HOVERING VICTORIES. Plate XXXV.

The goddess wears a simple Doric chiton with overlapping upper fold (*apoptygma*) fastened on each shoulder with a circular brooch. The folds of the sleeves and the seams joining them are delicately indicated by fine engraved lines. She holds out in her r. with thumb and two fingers a flower, and with her l. lifts the hem of her dress. She has long hair parted in the middle and caught up at the nape, falling thence in a straight flat mass. The Victories fly downward towards her on either side, in the usual scheme: they are modelled as *female* figures, apparently miniature reproductions of the goddess herself: each holds in the hand which is extended behind an object which is now unintelligible. From the crown of Aphrodite's head rises a spreading support for the circular mirror itself, terminating on each side in an ornament which suggests the volute of an Ionic column of the archaic type. The mirror has a raised bead edging, and a swinging handle at the top for suspension. The base is missing, but otherwise the group is admirably preserved. Fine GREEK work of the end of the 6th century B.C. Total height 39 cent.

This beautiful mirror belongs to a series of which more than forty examples are known in various collections (several in the British Museum). A peculiar feature of the Cook example is the substitution of winged female figures in place of the usual Erotes. I have provisionally called them Victories, because they are undoubtedly female, and one may suppose them as appropriate to the power of love, *Ἔρως Ἀνίκητος*: in that case their action may be interpreted either as placing a wreath on the head of Aphrodite or as decking her hair, just as in a late fifth century terracotta disc, recently acquired by the British Museum, a Victory is seated on either shoulder of Athena, busy adjusting her earrings. A similar instance also occurs in a gem in this Collection, see p. 36, No. 154. At the date to which our bronze must be assigned, Niké had not yet become as it were the special property of Athena, and may well have been employed in the service of a sister goddess. It may be worth noting in this connection that in the East Frieze of the Parthenon a winged maidenly figure stands beside Hera, who is usually identified as Iris, but whose general appearance recalls Niké.

Exhibited at the Burlington Fine Arts Club in 1903 (see *Catalogue*, Pl. XLV., p. 38, No. 8). Michaelis, *Anc. Marbles*, p. 631, No. 39: Fränkel in *Arch. Zeit.*, 1879, p. 204: Pottier in Dumont, *Céram.* ii., p. 252, No. 32.

- 47 MIRROR CASE WITH RELIEF. The under surface of the relief disc, and the entire surface of the holder have been silvered on the bronze. The silver

surface is very well preserved. The relief itself is in bad condition; the head of the principal figure is broken away, and part of the rock and edge is restored in plaster.

Aphrodite or a Nymph seated to the l. on rocky ground, a long staff (or thyrsos *?) resting against her r. upper arm; a mantle is around her legs and she leans with her l. elbow on the rock: with her r. she seems to be pushing away an Eros hovering in the air, who has his back turned to her. In front of her a second Eros is seated on the rock facing her: and behind her a third Eros moves on the rock towards her, looking up at her head, perhaps raising a wreath in his r. The Eros in the air has a cross belt on his chest. GREEK work, 4th century B.C. Diam. 10' cent.

Published Michaelis, *Anc. Marbles*, p. 630, No. 35 (from Prof. Bernoulli's notes).

48 MIRROR, lower part of handle wanting: in fine condition, the surface bearing a Plate XXXVI

smooth light green patina. On the *exterior* is moulded a triple border of egg and dot pattern. Around the *interior* is a raised edge, mostly corroded; within this an engraved wreath, broken at four equidistant points by a square of cross-hatching. Within this again, on a sunk panel, an engraved design, representing perhaps a version of the Judgment of Paris. In the centre of the foreground stands a nude youth to front (Paris?) leaning on his l. elbow: he wears a mantle hanging from his l. shoulder, and high laced boots (*endromides*): he has long wavy hair, and a wreath (?) of large leaves; his r. (which may be supposed to hold the apple) is behind his back. He looks to his l. towards a woman in short girded chiton, Phrygian cap and boots (Aphrodite?), who is confronted on the opposite side by an exactly similar figure (Hera?): both these figures face inwards and lean back, resting on one hand. In the background, beside Paris, stands Athena to l., wearing a Corinthian helmet and a long girded chiton. Above the scene three horizontal lines are drawn, apparently to fill the space. On either side is a circular shield with central rosette as device, seen in perspective as leaning against the border.

I have ventured to identify this as a Judgment of Paris, because the type seems directly borrowed from the known representations of that myth; but the figures of Aphrodite and Hera are altered from what we should in that case expect, and resemble more the type of Amazons: this alteration may account for the shields, inserted to fill space; though these again are not of the form which are usually assigned to Amazons. Possibly we may see in the scene a *contaminatio* of two mythical subjects.

ETRUSCAN work, 4th century B.C. Present height, 15' cent.

* Michaelis, *loc. cit.*, calls it a sceptre, but there is no indication of the head generally seen in Greek sceptres, and such an attribute for Aphrodite would be unusual. If it is a thyrsos, the principal figure should be Ariadne or a Dionysiac Nymph.

- 49 MIRROR. Fluted handle ending in conventionalised animal's head. *No pattern Plate XXXVI.
on *exterior*. On *interior*, engraved design. Herakles (beardless, lion-skin hanging around neck, club in l. hand over shoulder) with r. knee resting on a rock advances to seize a nude woman who (with shoes, necklace and mantle at back and over l. upper arm) moves away looking back, raising with her r. hand the edge of her drapery from her r. shoulder. In the background is a large dolphin to l., on which she may be intended to appear as sitting. On r. a similar figure moves forward, apparently to help her companion.

Beside the figures on l. is a rocky outline. The scene is encircled by a wreath, the branches of which start from behind the figure of a mouse, standing on its hind legs, engraved upon the upper part of the handle. ETRUSCAN work, 4th century B.C. Diam. 12' cent. Length with handle (which is not fully shown in the Plate) 25' cent.

Published by Michaelis, *Anc. Marbles*, p. 630, No. 36.

- 50 MIRROR. The handle terminates in an elongated ram's head: around the exterior of the disc is an engraved border. On the *interior* is an engraved design. Two Lasas rudely drawn, standing facing: each has one foot drawn back, drapery to knees, one hand on hip, and Phrygian cap; the two advanced arms are conventionally united, so as to form a mere decorative band, consisting of a zigzag between two straight lines. In the background above is a pediment of a temple. Good condition, edge slightly split. ETRUSCAN work, 3rd century B.C. H. 23' cent.
- 51 PATERA, with handle in form of a nude youth. The figure stands with feet close together and toes pointing downwards, resting on a ram's head with nose downward: he has long hair falling in a queue at back, and brought round over the forehead in a plait; with both arms uplifted he supports a bar formed of two joined double spirals, on which are a palmette ornament between two lotus leaves; this again supports a similar bar, curved to take the rim of the patera: at the back is a larger palmette, curved to fit the side of the patera. Good condition. Archaic GREEK work of about 500 B.C. Diam. of bowl, 26'5 cent. Height of figure, 20' cent. Plate XXXVII.
- 52 HANDLE OF A PATERA in form of a nude youth, similar to preceding, but the bowl is now lost. In this case the feet rest on an inverted palmette, which is just touched by the tips of the toes: the arms are raised and bent at the elbows, so that the forearms are vertical, the finger-tips touching the ornament above. The long hair falls in a mass on either shoulder, and has a row of curls over the forehead, indicated by a series of vertical parallel lines: above the centre and at each side is a ring-shaped ornament, suggesting part of a wreath. The forms are still stiff and archaic, but more advanced than those of the preceding: in both examples the line of Plate XXXVII.

the collar-bone is strongly defined in relief, resembling a necklace. Rising from the back of the head is an ornament carved in relief in the form of a primitive Ionic capital: this is of almost precisely the same form as the capital from Mytilene published in Perrot and Chipiez, *Hist. de l'Art*, vii., p. 622, fig. 276, except that the broad bands with which the volutes start are cut by a horizontal engraved band of zigzag and dots: the petals of the central palmette are enlarged and extended on either side so as to form a wing-shaped support for the circumference of the bowl. A further support for the bowl is provided by a moulded lion's mask at the back, shown in the plate only in back view. Fine archaic GREEK work of about 500 B.C. H. 19 cent.

Exhibited at the Burlington Fine Arts Club, 1903 (see *Catalogue*, Pl. LXVII., p. 66, No. 118).

A similar bronze was found at Olympia (*Ausgrabungen zu Olymp.* iv., Pl. VII., 84), and another is given in Reinach, *Rép.* iii., p. 25, No. 1. These bronzes are of great interest in that they may possibly supply missing links in the history of the evolution of the Ionic capital: the horizontal zigzag band clearly represents a stage in the development of the egg-moulding of the echinus. It is possible that the ingenious extension of the palmette petals on either side may have been actually employed in architecture to lessen the inter-columniation, an object which was frequently kept in view in the early history of the Ionic order. The three annular objects in the head of the figure may have their origin in some almost forgotten survival of the flower which is traceable in some of the earlier phases of the Ionic capital.

It is curious to observe how these figures suggest a prototype for the representations of the Crucifixion in Christian art: this is particularly noticeable in the treatment of the feet, which are placed in such a way that the entire sole, with the toes, are in the same vertical line as the back. In the Crucifixion figures, it might be supposed that this arrangement was conditioned by the necessity of nailing the feet to the cross, but the bronzes show that this is not the case. I do not mean to suggest that there is necessarily any direct connection hereby proven of the artistic type covering more than a thousand years; but the coincidence at least seems worthy of remark.

53 PATERA, with handle terminating in the head of a goose bent forward. On the flat of the handle is engraved a palmette; then, an ornament in the form of a long pointed leaf, filled in with concentric lines; then, two spirals. GREEK work of the 4th century B.C. (?). In good condition. H. 34.3 cent.

54 TRULLA, the bowl nearly hemispherical, decorated around the rim with four rows of punctured dots; long flat handle, decorated at the extremity with a pierced trefoil. GRAECO-ROMAN work of 1st century B.C. In good condition. H. 6 cent. Length to end of handle, 19 cent.

55 OINOCHOE with trefoil lip, round body and strongly offset neck surmounted by Plate XXXVI a raised ring: the handle is formed by a thin grooved band with flanged edges, which terminates above in a rectangular member, spreading out over the lip in a triangular piece with a disc-shaped attachment on either side. This form is common in the terracotta painted vases of the so-called "Rhodian" fabric of the early part of the 6th century B.C., usually decorated with friezes of ibex.

Probably IONIC work of 6th century B.C. H. 28.5 cent.

- 56 OINOCHOE of form similar to preceding, but more developed and more graceful. Plate XXXVIII.

The neck is lower and has a curving profile, the body is higher in proportion, and tapers down to a slender base encircled with a raised ring, whence it spreads out into a delicately modelled foot which widens at the rim. The handle is fastened to the lip with three rivets, above which is modelled a lion's mask, and on each of the side discs is a rosette: at its lower extremity is moulded a palmette. The body is divided horizontally into four bands by pairs of engraved lines, and in each band except the one next the shoulder is a series of petals, all engraved: on the upper surface of the foot is a similar band of ornament. The fourth band on the body has a running pattern, consisting of conventional lotus flowers alternately inverted.

Immediately below the raised ring, a hole has been drilled through into the base, probably for a rivet which may have fastened the vase to a base; it would seem, therefore, that the vase was a votive offering. It is an interesting example of archaic bronze work. GREEK (probably IONIC) fabric of the early part of the 6th century B.C. A similar vase is figured in the *Tyszkiewicz Collection*, Pl. XIV. H. 34·2 cent.

- 57 OINOCHOE of unusual shape, the body resembling that of an aryballos, with Plate XXXIX.

spreading lip decorated with a moulding of dot and egg patterns. The handle is fluted, and surmounted with a moulded ram's head: it has been broken away and badly rejoined, but is antique, and belongs. At the top of the shoulder is engraved a pair of horizontal lines, from which a series of sets of these lines descends to the base. GREEK work, 4th century B.C. H. 13·3 cent.

- 58 OINOCHOE. The surface has been so much overcleaned that the vase has Plate XXXVIII.

a modern appearance; it seems however to be antique. On the handle, reliefs: above, it terminates in a trefoil flower: below this is a bowl-shaped object: then a mask (*oscillum*) with topknot, to l.: then a bowl: then an uncertain object: then a flower, inverted: and last, resting on the body of the vase, a group of a youthful (?) figure with drapery flying back from neck, supporting, in foreground, with both arms, a corpulent figure draped around the limbs, who falls forward to r. apparently drunk. The design is very rough, and owing to the damage caused in cleaning, is not perfectly intelligible: the type rather suggests one of the Niobide groups, but may be after a group of the drunken Herakles supported by a Satyr. GRAECO-ROMAN work, 1st century B.C. H. 20·2 cent.

Cf. the marble group at Wilton House, Michaelis, *Anc. Marbles*, p. 709, No. 175 (which however is probably modern).

- 59 OINOCHOE of somewhat squat form with slender handle. The handle terminates Plate XXXIX.

above in a leaf recurved backward, and two conventional goose (?) heads which lie along the rim: below, part is broken away, but a finial has been

provided by the addition of a modern mask of a grotesque satyr-head attached to the vase. GRAECO-ROMAN work, 1st century B.C. H. 16·3 cent.

- 60** OINOCHOE. Fine grey-green patina, polished surface ; seems to have had a foot, Plate XXXIX
now wanting. H. 6 cent.

- 61** AMPHORA. Both handles are missing, but the traces of their fastening remain. Plate XXXIX
Remarkable for the beauty of the fine polished deep-green patina, and excellent condition. GRAECO-ROMAN work, 1st century B.C. H. 9 cent.

- 62** AMPHORA, with thin lip, which is flanged horizontally ; broad handles terminating above in an acanthus pattern, one leaf of which curls vertically upward and outward : the surface of the rest of the handle is decorated with acanthus leaves in low relief pointing downward, and terminating below in a relief which is attached to the body of the vase, representing a sphinx seated to r., raising her l. paw to her head in an attitude of grief : fine modelling. The sphinx has a row of teats, and is seated on a rock, below which is carved a small palmette, pointing downwards. Good GRAECO-ROMAN work, 1st century B.C. H. 40·5 cent. Plate XXXIX

Published by Michaelis, *Anc. Marbles*, p. 629, No. 32. Said to come from Pompeii.

- 63** TWO HANDLES FROM AN AMPHORA, in form of nude youths bent backwards. Plates XL. -
In each hand they hold a tress of their long hair ; their feet rest on a curved XLI.
block, which is bisected horizontally by a fillet with raised zigzag moulding ; above them on each side is a panther, which must have been attached to the lip of the vase, along which its tail curled. GREEK work, early part of 5th century B.C. H. 15·5 cent.

Exhibited at the Burlington Fine Arts Club, 1903 (*Catalogue*, Pl. LXV., p. 60, Nos. 92, 93).
Cf. the complete amphora in the British Museum, *Bronze Catalogue*, No. 557.

- 64** HOLMOS of fine spreading outline, with nearly flat shoulder and broad horizontal lip, the vertical edge of which is decorated with a double band of dog-tooth pattern. The profile resembles that of the well-known Forman holmos, published in Furtwängler-Reichhold, *Gr. Vasenmalerei*, i., Pl. 58 ; but the bronze example is probably of earlier date, and has a foot. The condition is generally good, but the wall of the body is very thin and on one side it is partly shattered. GREEK work, end of 6th century B.C. H. 30·5 cent.

- 65** STRAINER. The principle handle terminates in a swan's head with arched neck : on the opposite side has been a smaller handle for suspension, which is now partly broken away. The body of the strainer is complete, with a punctured pattern in the form of a central star of eight rays within a triple row of dots arranged in chequer-fashion. Good condition. GREEK work, 5th century B.C. L. 22·2 cent.

- 66** DISH, supported on three legs, each of which is in the form of a bust of a winged woman with long hair, terminating below in a lion's paw: the actual base of the dish is an openwork of plain zigzag. GRAECO-ROMAN, 3rd century B.C. H. 22·8 cent. Diam. 28· cent. **Plate XLII.**
- 67** ASKOS, of the form which appears to be a late survival of the primitive "duck vase." It has a low body in form of an irregularly flattened sphere, and a wide neck with mouth of the same size: it has had an arching handle which joined the lip to the centre of the back, now wanting. Otherwise in good condition. GRAECO-ROMAN, 1st century B.C. H. 12· cent. L. 17·5 cent.
- 68** AMPHORA(?) wanting the handles, decorated chiefly with engraved patterns. Of the handles all that now remains is the attachment left on each side, consisting of a knob on the lip and on the neck a mask in relief. On the neck and shoulder is a pattern of tongues alternately inverted; in the upper part of the body, a band consisting of a strip of lotus between two strips of wave pattern: below this, scale pattern: and lowest of all, a band of rays over a bead and then an egg pattern. GREEK work, 4th(?) century B.C. H. 15·2· cent.
- 69** HANDLE of a vase, probably an amphora; at the upper extremity two arms branch out sideways for attachment to the lip. These are engraved with linear patterns: above the point of their junction with the handle rises a reel-shaped piece which may have held the end of a swinging handle like that of a situla. Down the handle runs a band of zigzag: at the lower end are dotted mouldings, and then it spreads out into a plate for attachment to the body, in the form of an inverted lily: the body of this is decorated with an acanthus pattern in relief, and in the centre with a crescent below a four-rayed star, both of which are sunk and have been inlaid with niello(?). GRAECO-ROMAN work, 1st century B.C. H. 26· cent. **Plate XLIII.**
- 70** HANDLES OF A SITULA. The handles are of the usual form, intended when not in use to lie on the lip of the vase; they terminate in moulded loops which pass through rings surmounting a lion-mask on each side, of which only one is preserved. This head has the mouth open, with extended tongue enlarged and hollowed, so as to form a spout. Spirited GREEK work, 4th century B.C. L., without lion's head, 16·5 cent. H. 7·5 cent. **Plate XLIII.**
- 71** BASE OF A HANDLE which has probably consisted of a nude figure bent backward (cf. No. 63). **Plate XLIII.**
Of the figure forming the handle only the feet remain. They rest on a block of triangular shape, against which are modelled in relief the inner

wings of two Sirens who are turned outwards but face the spectator. These have egg-shaped bodies or curved wings: they wear mantles and extend one arm along the wing outward, the other resting on the body. They stand on two tendrils which themselves end in small palmettes, and together form the base of a larger inverted palmette. Fair archaic GREEK work, about 500 B.C. H. 12.6 cent.

72 HANDLE OF AN OINOCHOE, which was probably of a form similar to No. 56. Plate XLIII.

The upper part terminates in the head of a duck which has the surface dotted and the neck feathers finely engraved: it arches over so as to hold in the beak the cross-piece which formed the attachment to the lip and terminates at each side in a disc decorated with a rosette. The lower part of the handle is fluted, and terminates below in a fillet over a band of engraved leaf-pattern, suggesting a Doric capital inverted. Below this is the plate for attachment to the body, decorated with a finely moulded lion's mask: above the large eyes are a row of engraved circles. IONIC GREEK work, about 500 B.C. H. 15. cent.

73 ORNAMENT FROM RIM OF VASE(?) The ornament is in the form of a vine-leaf, on which is modelled in relief a statuette of the child Dionysos, to front, with r. hand raised to head, and l. supported by a twisted rod, probably meant for a thyrsos. Around him are groups of ivy (?) berries, and above him knotted branches of ivy (?).

This ornament is deeply grooved at the upper part of the back to receive the rim of the vase, and above, it rises into a loop which must have been intended to receive one of the swinging handles. Late GREEK or GRAECO-ROMAN work. H. 8.3 cent.

74 TRIPOD STAND FOR BRAZIER, capable of being extended. Each of the feet is Plate XLIV.

in the form of a human foot in a boot with overhanging leather flaps treated decoratively: the hooks above, on which the brazier itself rested, are screened by busts of a youthful figure in Phrygian cap and chiton, looking slightly to r. (perhaps Atys) rising from the calyx of a flower. Between each pair of legs are two cross-bars, which work on hinges at each point of attachment: a pin is suspended by a chain from each leg for fixing the stand at the height required. GRAECO-ROMAN work, 1st century B.C.

When closed, its height is 7.1 cent., when extended, 1. metre.

75 INCENSE BURNER. The top is saucer-shaped, and rests on a slender stem, Plate XLIV.

spirally twisted, up which a panther climbs: the three feet are in the form of human legs without shoes, above which the skirts of a chiton mask all round the attachment to the stem.

Cf. the similar object in the British Museum (*Cat. of Bronzes*, No. 779) described as a "candelabrum." The Cook example was formerly fitted with a modern top in the form of a candle-holder supported by three minute Pegasi shown only in forepart: this has now been removed.

ETRUSCAN (?) work, 3rd century B.C. H. 45' cent.

- 76** INCENSE BURNER. Rests on three lions' legs, each with foot on square plinth. At the junction of each pair is a palmette. From a collar with double mouldings a fluted stem rises, surmounted by a disc edged with dots, on the top of which rises a thinner stem with spiral flutings: the whole is surmounted by a cup 7'5 cent. in diameter, decorated on the exterior edge with a finely engraved egg pattern and row of dots. GREEK work, 3rd century B.C. H. 42' cent.
- 77** SUPPORT OF LAMP STAND. Broken away above and below. The lower part is supported by a statuette of a beardless youth dancing (?), with r. foot raised and resting on a flower: his l. hand rests on his side, his r. is raised. The stem has three discs at intervals, beside one on the head of the figure. Total height, 17' cent.
- 78** LEG OF A CANDELABRUM in form of a panther's neck issuing from beneath an acanthus leaf; out of the snarling panther's mouth comes a bent lion's hind leg. The forehead of the panther is pierced with six small holes. Fine GREEK work, 4th century B.C. L. 9'5 cent.
- 79** HELMET with cheek-pieces but wanting the nasal, which is broken away: the form is nearly cylindrical: there is no trace of any attachment for a crest. The edges throughout are pierced with small holes, probably for the attachment of a lining. Good condition. GREEK work, 5th century B.C. H. 21' cent.
- 80** HELMET with cheek-pieces and nasal. The lower edge has an outward curve, and the back is more rounded than that of the preceding. At the top are four holes for the attachment of a crest: lining holes only along the eyeholes and the front of the cheek-pieces. H. 23' cent.
- 81** HELMET of hemispherical form, with cheek-pieces of shaped outline working on hinges: around the rim is engraved a bold pattern of single spirals between two rows of beading in relief; below this, a hatched pattern, also in relief. At the top of the crest is an iron knob for the crest; and above each cheek-piece are three holes in a triangle, and traces of an iron attachment for fastening up the cheek-pieces when not in use. ETRUSCAN (?) work, 4th century B.C. H. of helmet 17'5 cent.; of cheek-pieces 14'5 cent. A very similar helmet is in the British Museum (*Cat. Bronzes*, No. 2,840).

- 82** CUIRASS, in two halves, back and front, fastened with hinges, two on each side; modelled to fit the form of the body. In fair condition, with most of the fastenings complete. GREEK work of the 4th century B.C. H. 48 cent.
- 83** BELT, in such good condition as to be still perfectly supple. At one end it has a series of pierced holes into which the two hooks at the other end are intended to fasten: these are finely worked, with base in form of a palmette with engraved leaves and spirals raised in relief, and are fastened each with two rivets. The edge is pierced all round for the attachment of a lining. Perhaps GREEK work (?). L. 91 cent. W. 7·8 cent.
- 84** DAGGER. Of form similar to British Museum, *Cat. Bronzes*, No. 2,736: the handle has flanged edges, which are continued for about an inch down the blade, and a rivet hole in the centre of the cross piece: it was evidently intended to hold a piece of shaped iron or ivory, of which traces still remain. Down the centre of the blade runs a raised spine, easing off towards handle and point. On each side of it is a series of eight very fine parallel engraved lines, which at the upper end are arched over outwards and surmounted by a double V-shaped line suggesting eyebrows. This decoration also occurs on the British Museum example. Fine condition. GREEK work, 6th (?) century B.C. L. 40 cent.
- 85** BANGLE (?) consisting of a long piece of wire coiled in seven gradually enlarging circles forming a cone; below this, after a short length nearly straight comes another single circle and the end terminating in a small spiral. H. 9 cent. Diam. 15 cent.
- 86** FIBULA. Boat-shaped; has had a spiral spring at one end and a plate at the other, both now wanting. The bow is decorated with incised geometric patterns. GREEK work, 7th to 6th centuries B.C. L. 7·7 cent. Cf. British Museum, *Cat. Bronzes*, No. 1,970, fig. 31.
- 87** FIBULA in form of a lion with a bull's head between its forepaws. Fine GREEK work, 5th century B.C. H. 2 cent. L. 2·5 cent.
- 88** FIBULA. Snake-type: on the bow three raised semi-circles: a single coil for the hinge of the pin, which is wanting: the plate into which the pin fastened tapers off to a fine point. GREEK work, 7th century B.C. L. 5·5 cent.
- 89** LAMP in form of sandalled foot. Between the great and the next toe a tube projects upward, provided with a horizontal lip with flanged heptagonal edge, each side formed of an inward curved line; this forms the orifice for the wick. The back part of the sandal around the ankle is a raised

surface vertically grooved, representing leather: this rises at the back to a hinge on which the lid works. The present lid, surmounted by a seated dog, appears not to belong. From the instep three narrow straps pass to the sole, one on each side and one down the centre of the foot; the latter terminates in a loop, and a loop projects above the ankle on each side, for the attachment of chains for suspension. Those now attached are modern. The sole is thick and studded round the edge with a thick row of nails: on the tread are three in a triangle, and on the heel one.

GREEK work, 4th (?) century B.C. H. with cover 11·5 cent. L. 17·5 cent.

- 90** LAMP. Elaborate ribbon-handle spreading out into a sort of network forming a broad support below, and an edging round half of the lamp. In the centre of this is a ram's head. Plate XLII.

In the centre of the upper surface is a relief, two nude women at a *loutron*, into which one of them pours water from a vase with both hands. ROMAN work, 1st century A.D. H. 7 cent. L. 16·5 cent.

- 91** LAMP, with projecting shaped spout, and handle in form of an elaborate acanthus and honeysuckle ornament curving upward: below this is a ring: around the central orifice is a raised ring. The bottom is broken away. Plate XLII.
GREEK work, 4th century B.C. L. 13 cent.

- 92** LAMP, with two spouts and chains for suspension (which seem to be modern). Plate XLII.
On either side, balancing the spouts, is a lion's head with mouth pierced for a ring; the chain supports in the upper surface are in the form of curved heads of geese. At even distances on the rim, forming a square around the central orifice, are modelled convolvulus flowers. GREEK work, 2nd century B.C. L. 16·5 cent. W. 8 cent.

- 93** LAMP. The handle arches over the centre and terminates in a snarling panther's head issuing from the calyx of a flower. In the centre of the rim on each side is a hole pierced for suspension: the central hole for the admission of the oil is in the form of a trefoil. Plate XLII.
GRAECO-ROMAN work, 1st century B.C. L. 17·5 cent.

- 94** LAMP, with two spouts, and chains, with stopper, attached to four equidistant sockets on the rim: the spouts are carved to represent a shell (?) and each has as stopper a small tortoise which works on a hinge. Plate XLII.
GRAECO-ROMAN work, 1st century B.C. L. 17 cent.

- 95** STEELYARD WEIGHT in form of bust of Nero (?) Fine patina and condition; Plate XXXII.
the handle for suspension rises from the top of the crest. Helmeted head, beardless, curls showing under helmet: cuirass engraved with minute scales,

with shoulder straps, and gorgoneion in centre of chest; looks slightly to (spectator's) left. The pupils of the eyes are hollowed out. ROMAN work. L. 17·7 cent.

A very similar weight is in the Bibliothèque Nationale, see Babelon and Blanchet, *Catalogue*, p. 370, No. 846, where it is described as a bust of Caracalla.

- 96** WEIGHT OF STEELYARD (?) in form of a bust of the infant Dionysos. The bust **Plate XXX.** is that of a chubby-faced child with head slightly turned to his l., wearing a chiton and a large ivy wreath, from which an end of ribbon hangs over each shoulder. The eyes and the studs of the dress on the shoulders are inlaid with silver. From the centre of the crown rises a circular loop for suspension. The back is worked to a flat surface from the nape to the shoulder blades, and in the centre of this is a square sinking as if for insertion of a dowel. Possibly the bust was used as a phalera or ornament of furniture.

ROMAN work, 1st century A.D.? H. 12· cent.

A similar bronze is in the Bibliothèque Nationale, cf. Babelon and Blanchet, *Catalogue*, p. 368, No. 841, where it is described as a bust of Annius Verus.

- 97** SPOUT OF FOUNTAIN (?), in form of a dog's head holding a shell (forming the **Plate XL.** orifice) in its open jaws. The dog is of the shaggy half-mastiff breed, perhaps the Molossian: the short ears are laid slightly back; the canine teeth of both jaws are shown in relief against the shell. Fair ROMAN work, 1st century B.C. H. 9· cent.

- 98** LION'S MASK, heavily gilt. The mask is surrounded with a fringe of hair **Plate XXX.** forming a tectonic border; the ears are very small and are almost semi-circular in form. The pupils of the eyes are indicated by engraving. The mouth is wide open, with lower jaw extended to form a spout, the orifice of which is about 7·5 cent. in diameter. It has evidently formed the mouth of a fountain, and was probably attached with cement, as no trace now remains of any other attachment.

The modelling is careful, but somewhat mechanical. ROMAN, 1st century A.D. H. 22· cent.

- 99** TRAPEZOPHORON (support of a table), in form of a winged female bust springing **Plate XLI.** from a calyx of acanthus leaves and palmettes, which terminates in the hind leg of a lion. The hair is knotted behind, and confined with a woollen (?) fillet, and falls in a single tress on each side of the neck. Good ROMAN work, 1st century B.C. H. 12· cent.

- 100** SISTRUM. It has four bars (which are in working order) and a figure of a cat modelled at the top. GRAECO-EGYPTIAN, 1st century A.D.? H. 13·7 cent.

- 101 STAMP of rectangular form, the ring at back partly broken away. Letters in relief on a sunk field:—

C. CINCT
APOLLONI

C. Cinct. Apolloni.

L. 4 cent. W. 1·2 cent.

- 102 AS of the libral standard, cast somewhere between B.C. 340–270. *Obv.*, head of Janus. *Rev.*, prow of ship and the mark of value 1.



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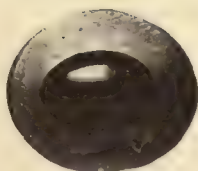
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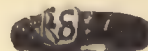
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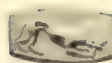




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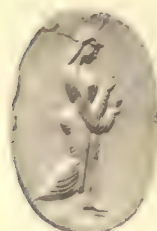
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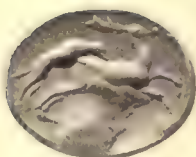
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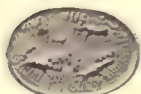
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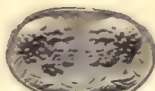
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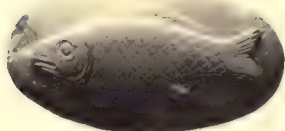
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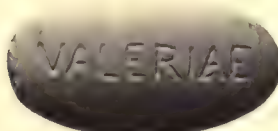
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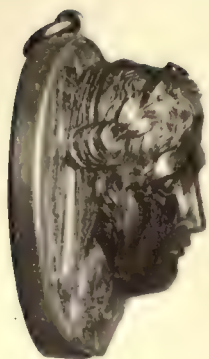




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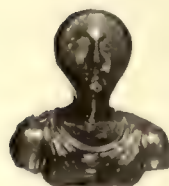




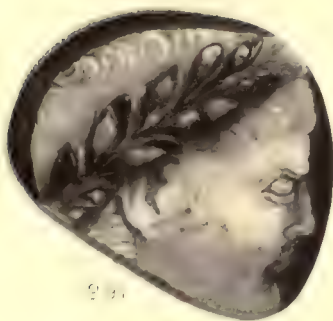
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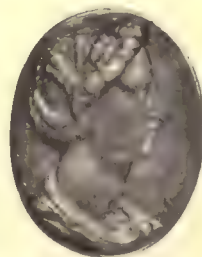
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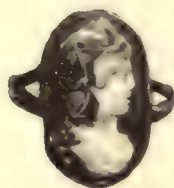
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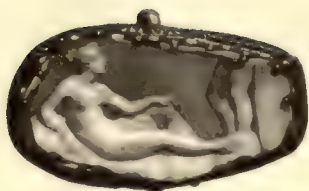
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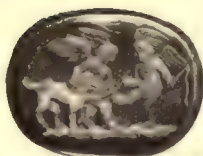
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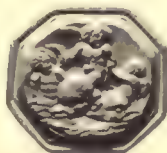
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JEWELLERY: ROCK CRYSTAL AMPHORA







JEWELLERY





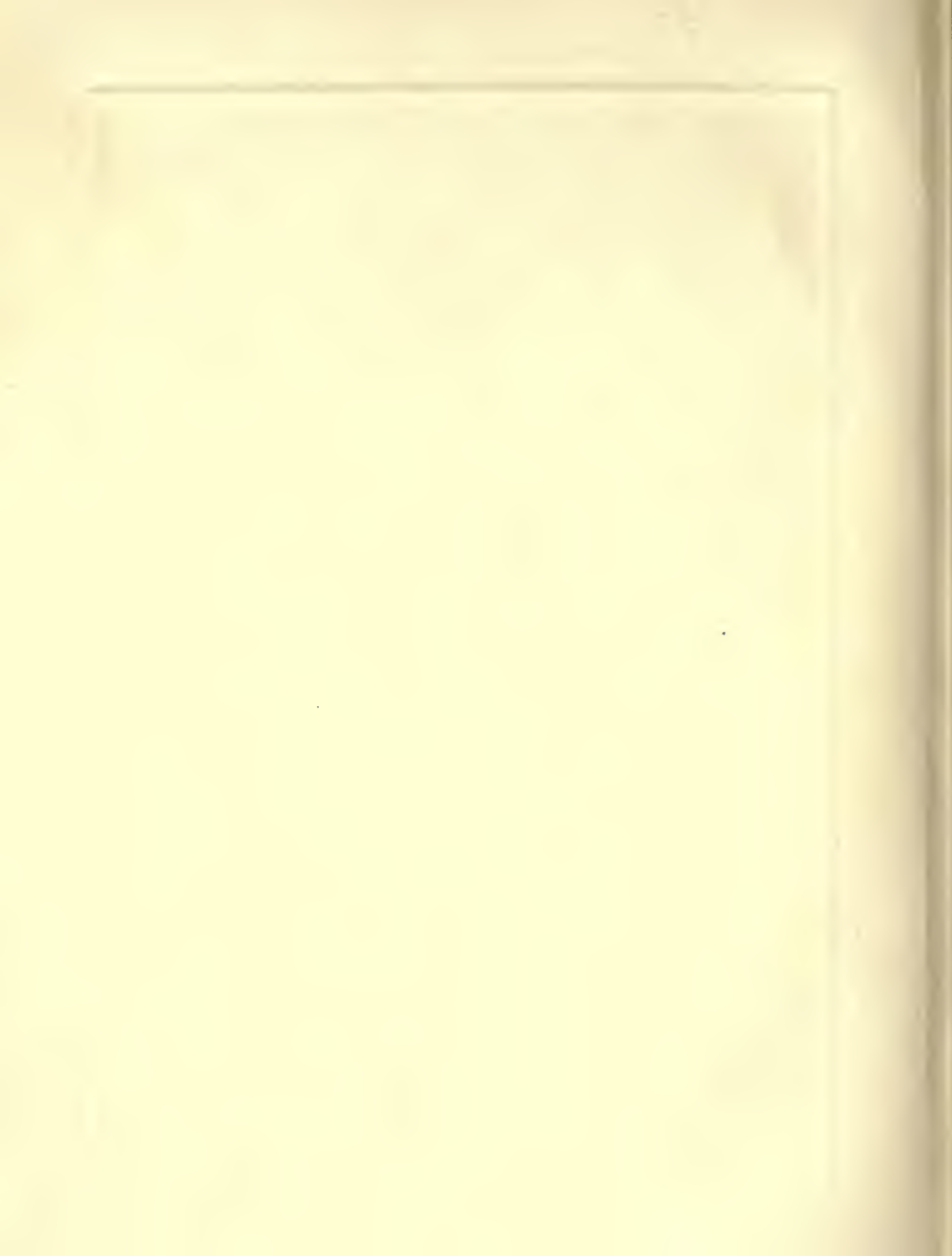


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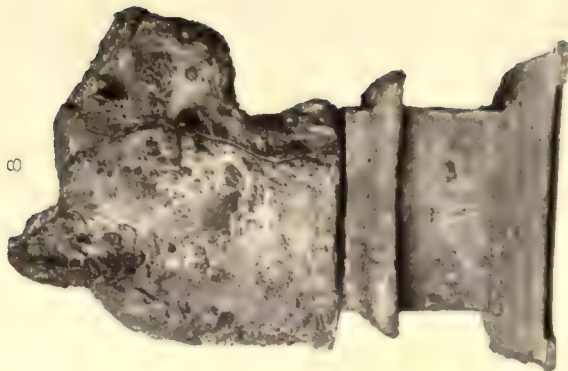
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EGYPTIAN STATUETTES.



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EGYPTIAN STATUETTES.







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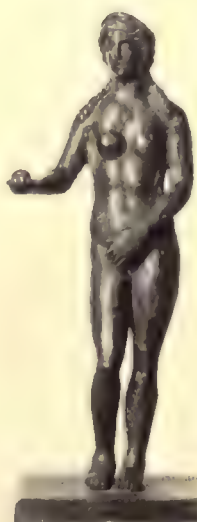
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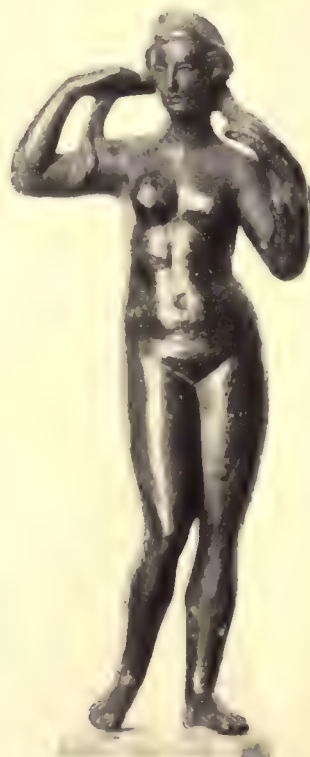
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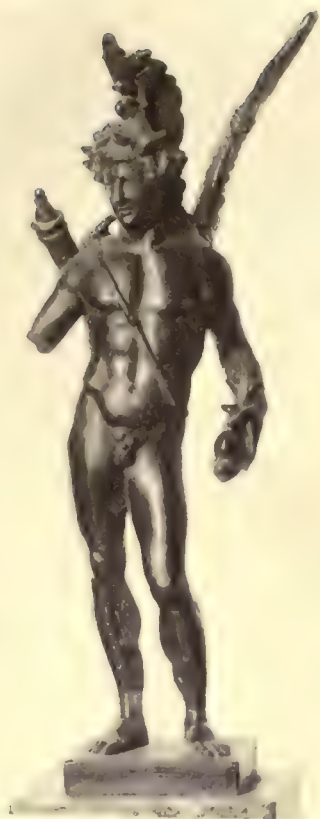
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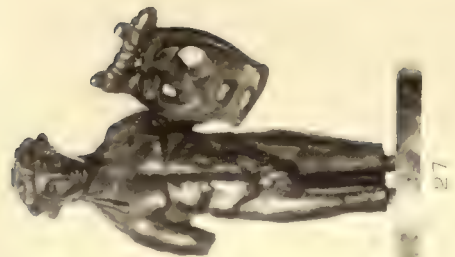
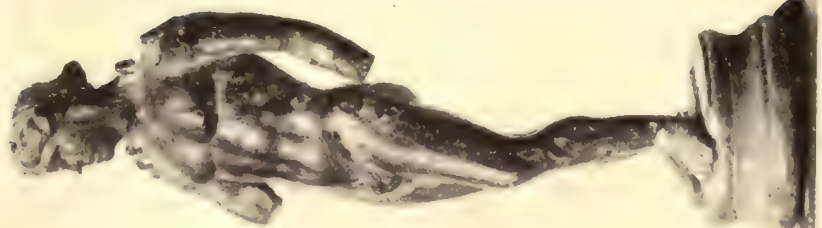
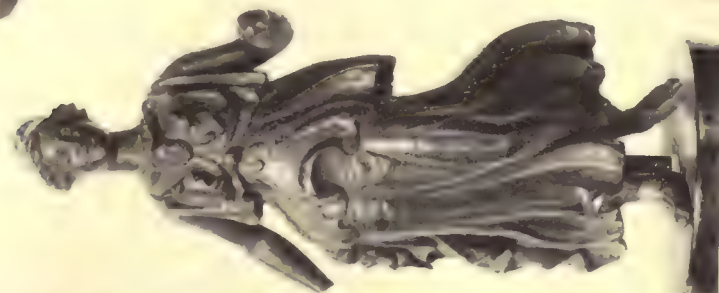
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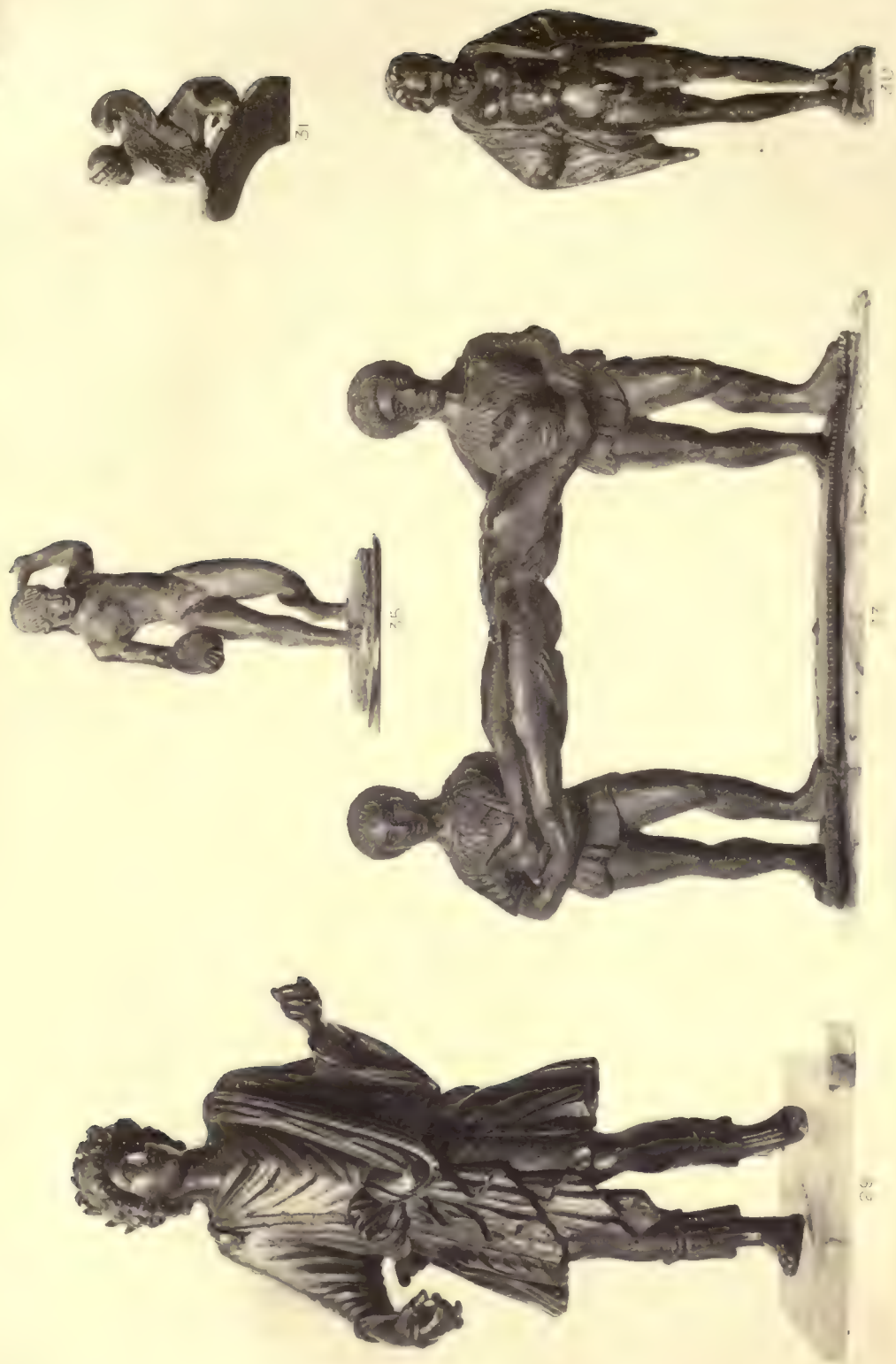
19

STATUETTES OF DEITIES.





25 24 26 27
STATUETTES OF DEITIES



MISCELLANEOUS STATUETTES.





32



32

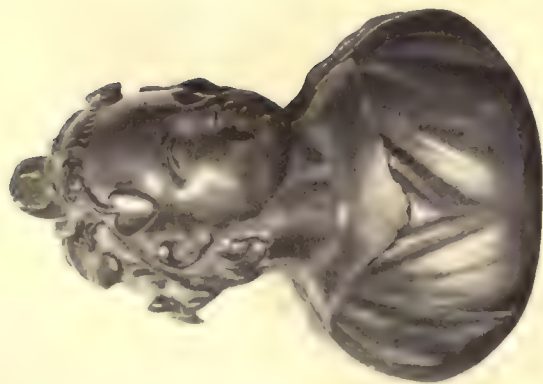
PORTRAIT STATUETTE OF EUDAMIDAS





74

STATUETTE OF A WARRIOR





37

PORTRAIT BUST OF A ROMAN BOY.



44



45

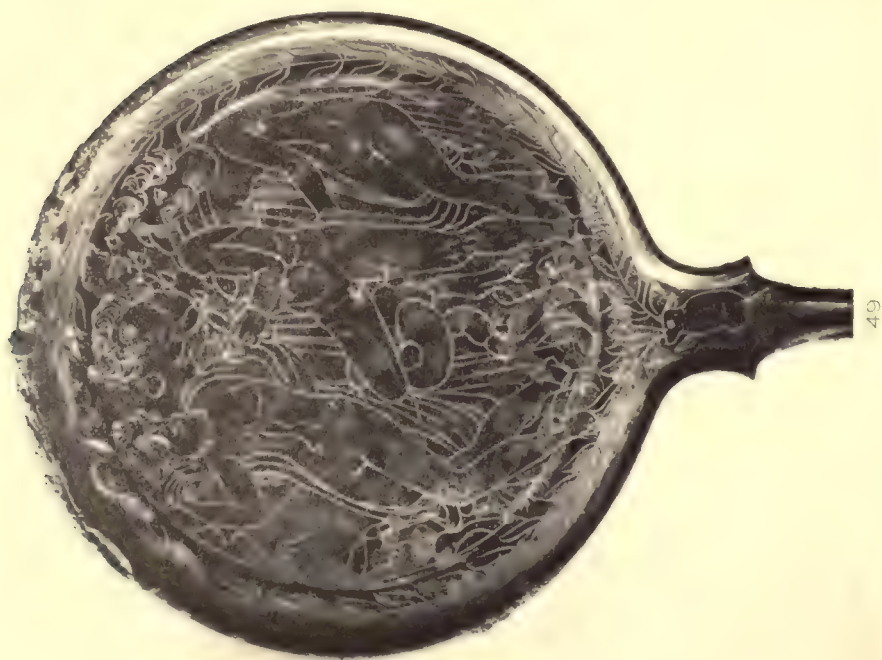


98

BALSAMARIA AND LION-MASK.







ENGRAVED MIRRORS.



51



52

HANDLES OF PATERAE





58



56

VASES

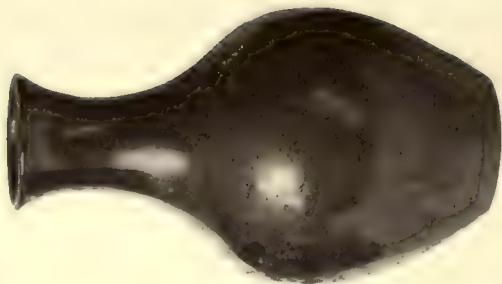


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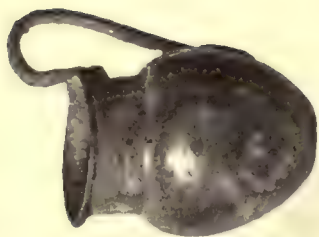




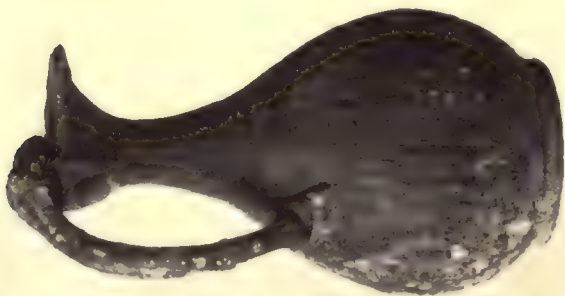
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VASES



51



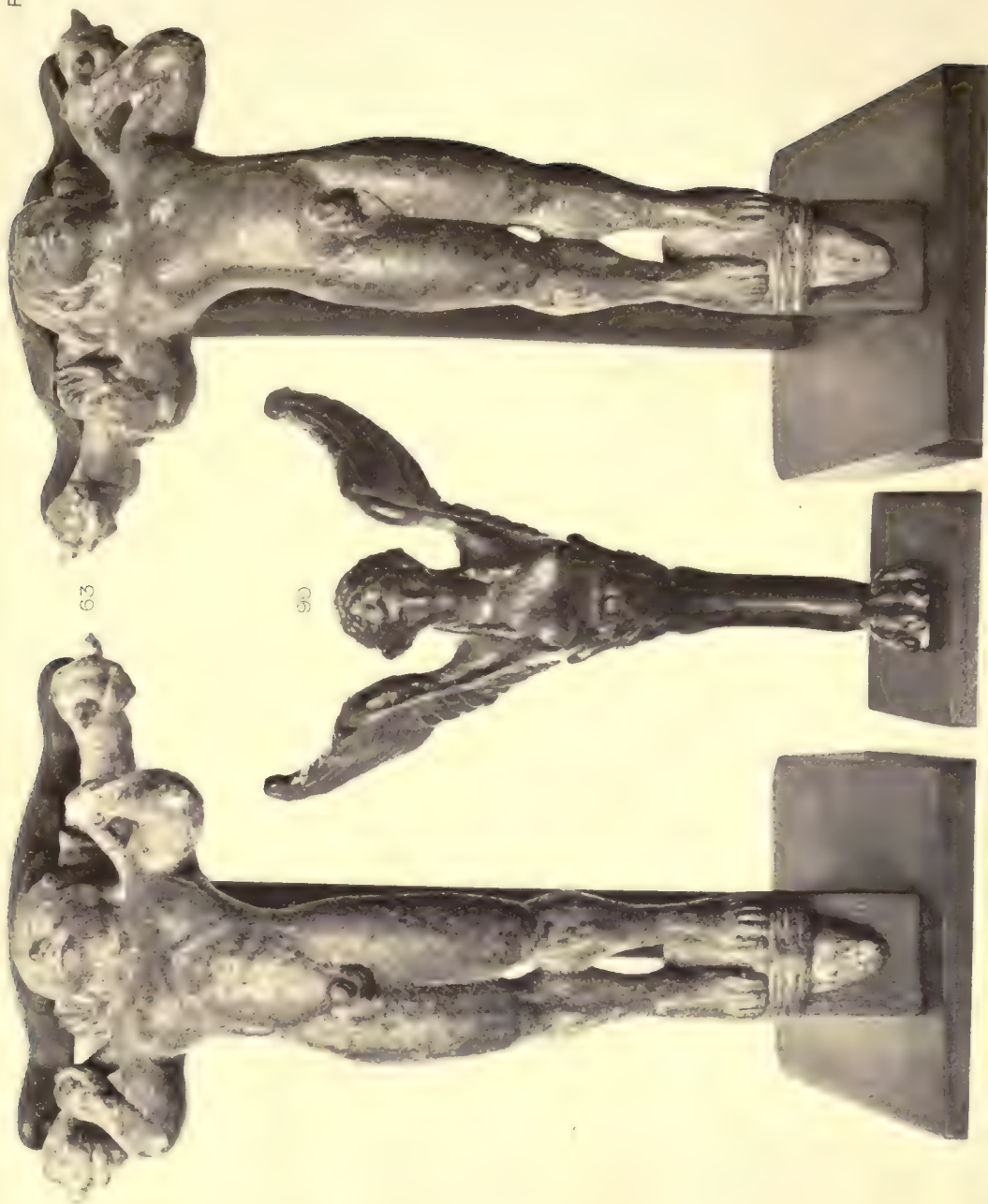
52



HANDLES OF AMPHORA AND SPOUT.







HANDLES OF AUPHORA AND TRAPEZOPHORON



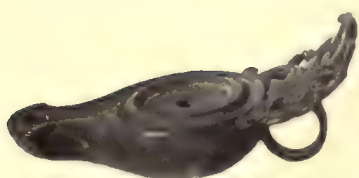
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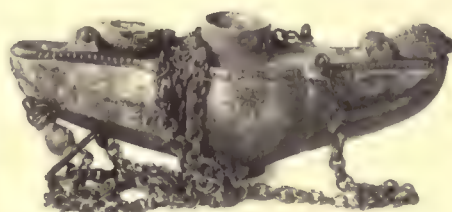
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91



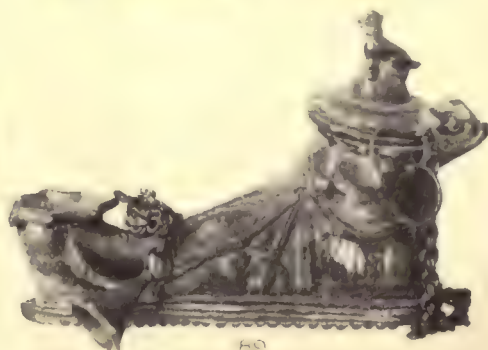
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94



93



95

BOWL ON TRIPOD, AND LAMPS



PLATE XLIII.





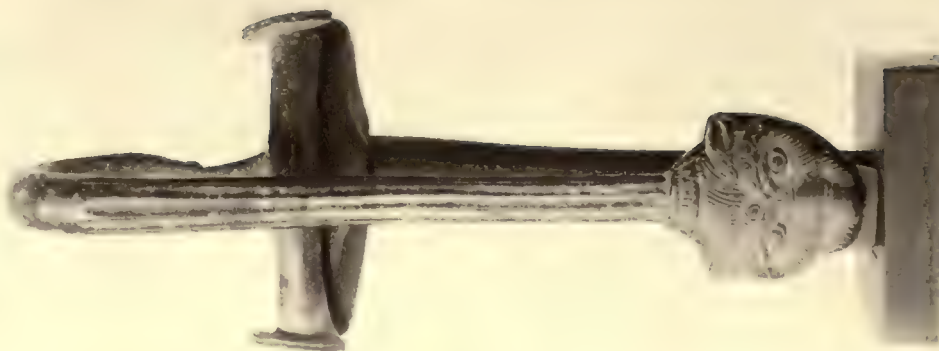
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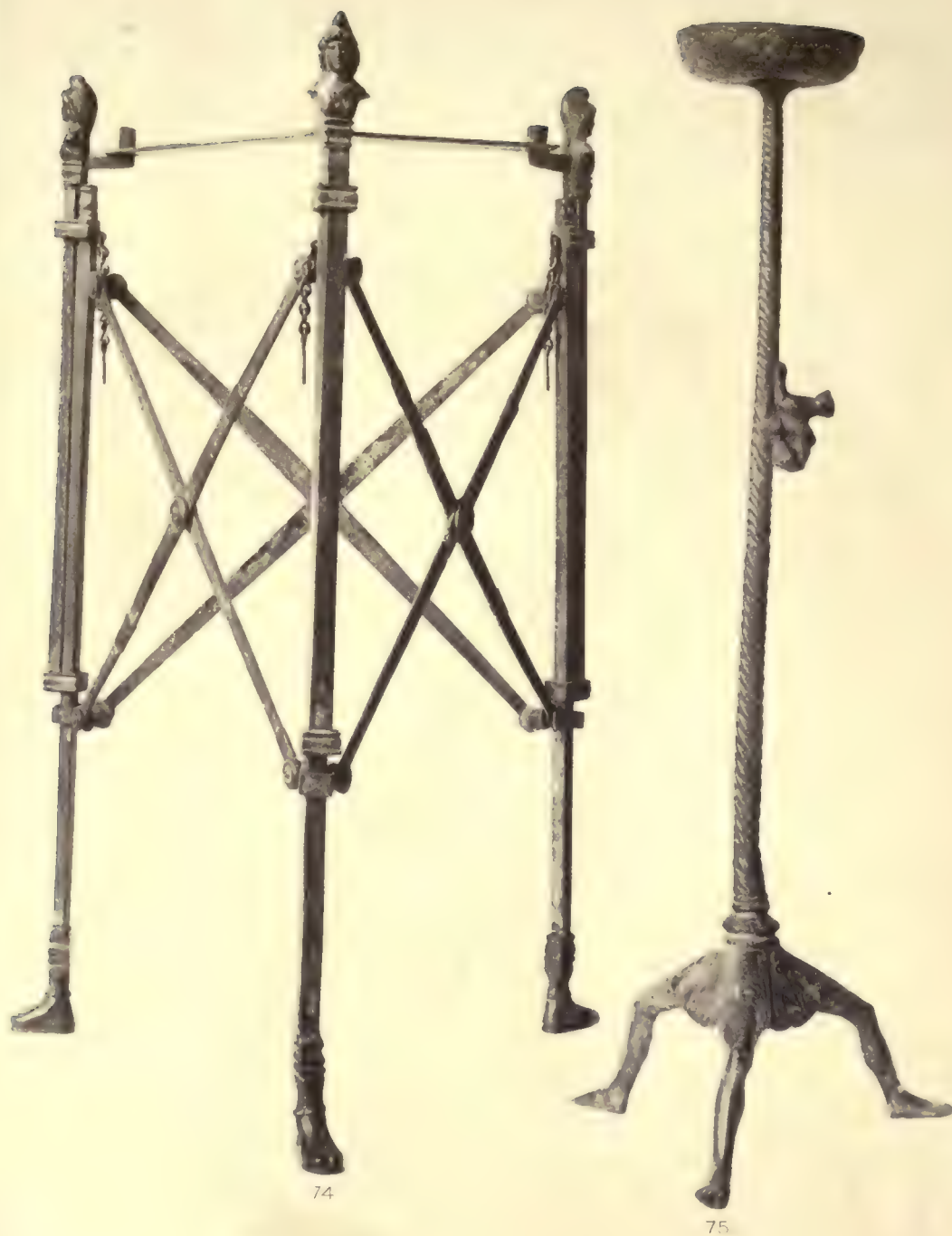
71



70



72



TRIPOD STAND FOR BRAZIER AND INCENSE BURNER



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